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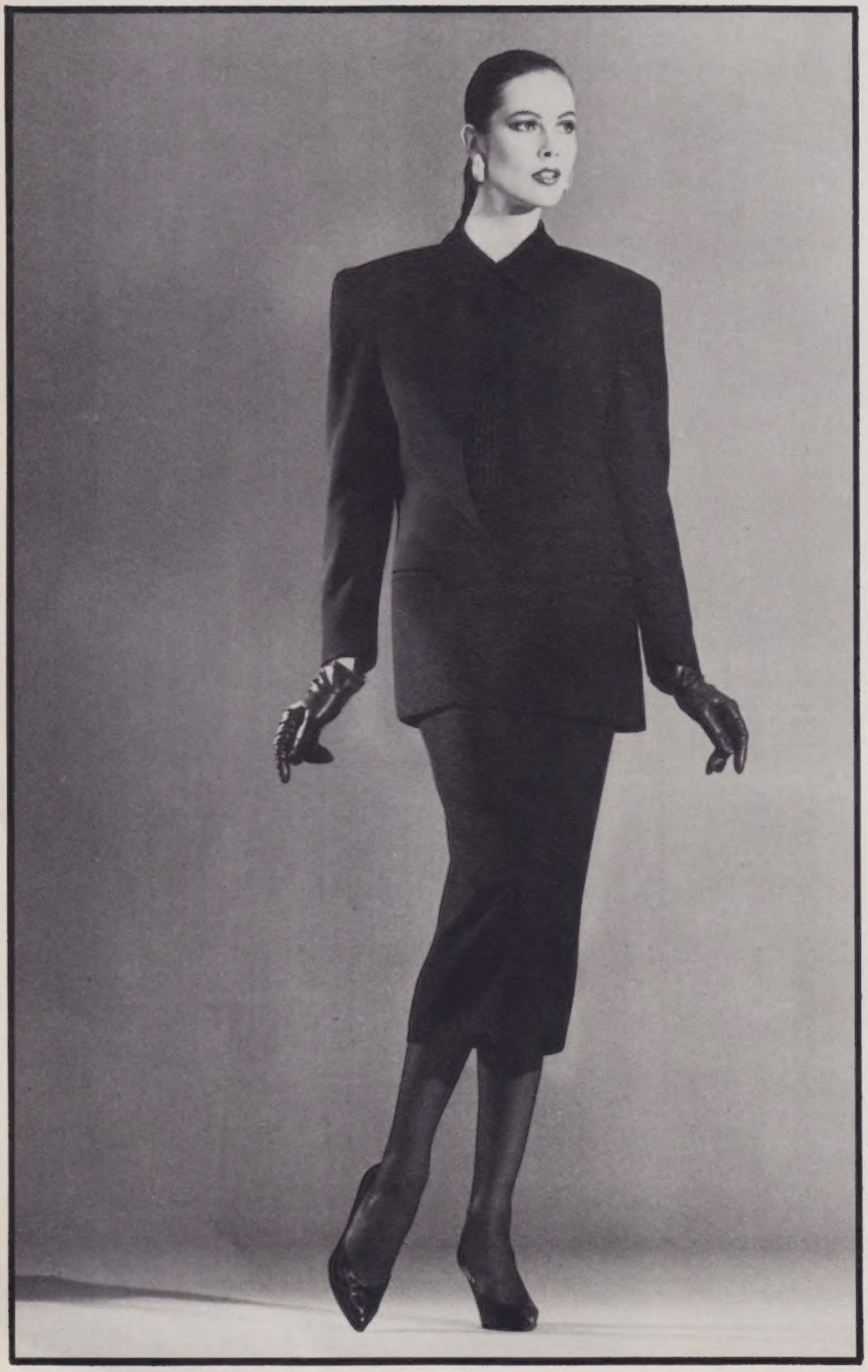

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FASHION

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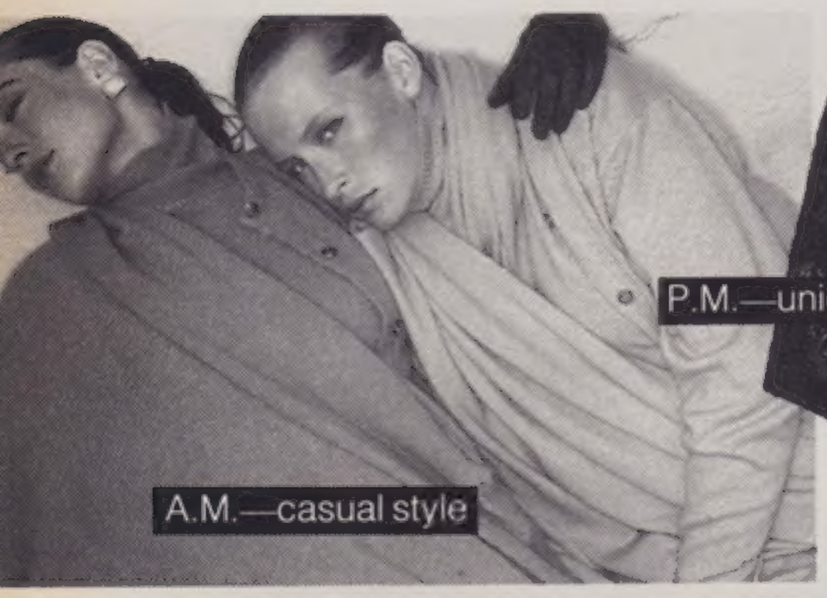
A.M.—casual style

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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $43 for one year, $84 for two years. Elsewhere, $45 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 176, NO. 9, WHOLE NO. 3254. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322

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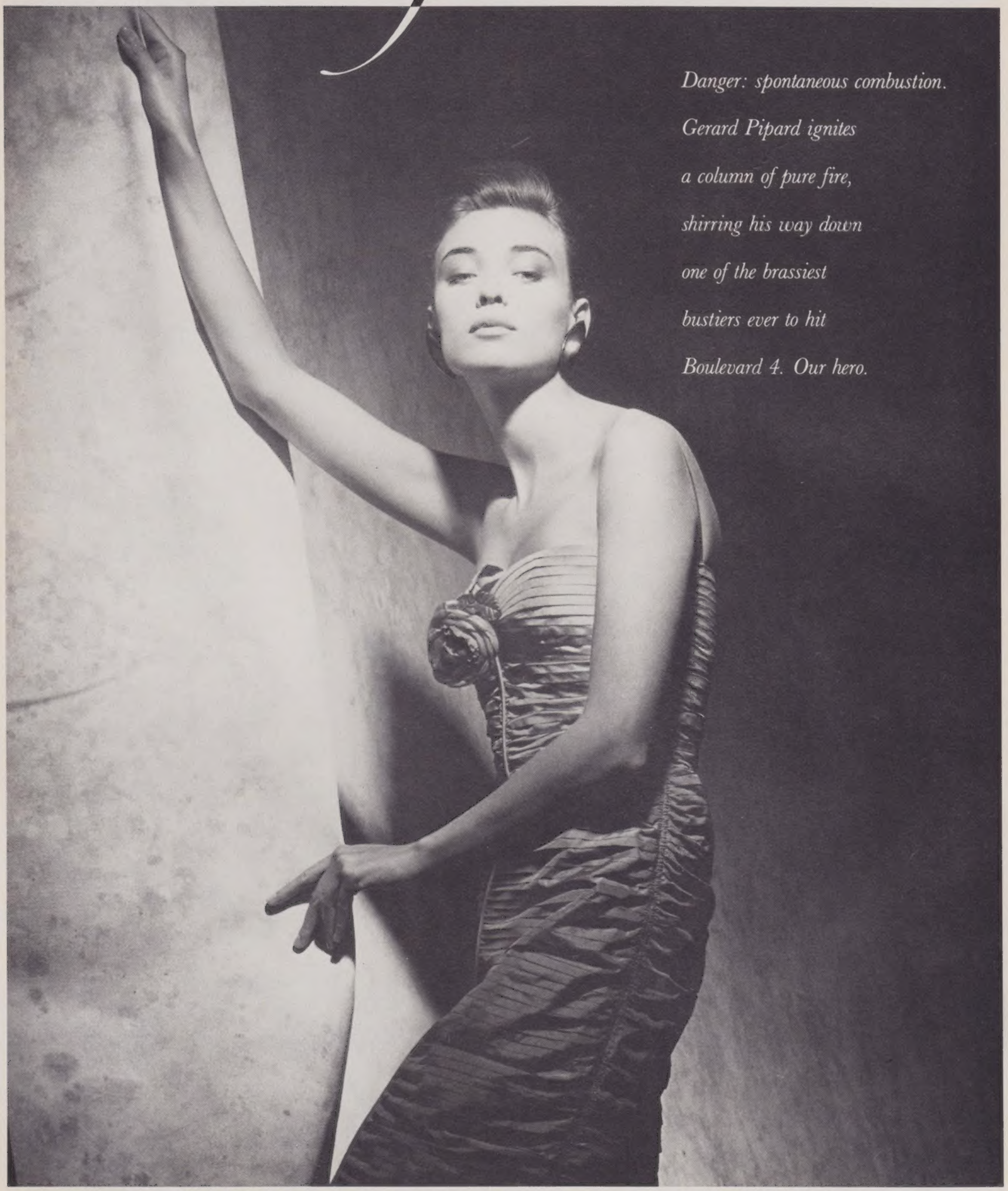

The red silk taffeta bustier dress, with side ruching. From a collection on Boulevard 4.

NINA RICCI

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THE LITTLE SHOPS

When the curtain falls, the drama begins.

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Scenario Autumn 1986

The Eagle & The Crown

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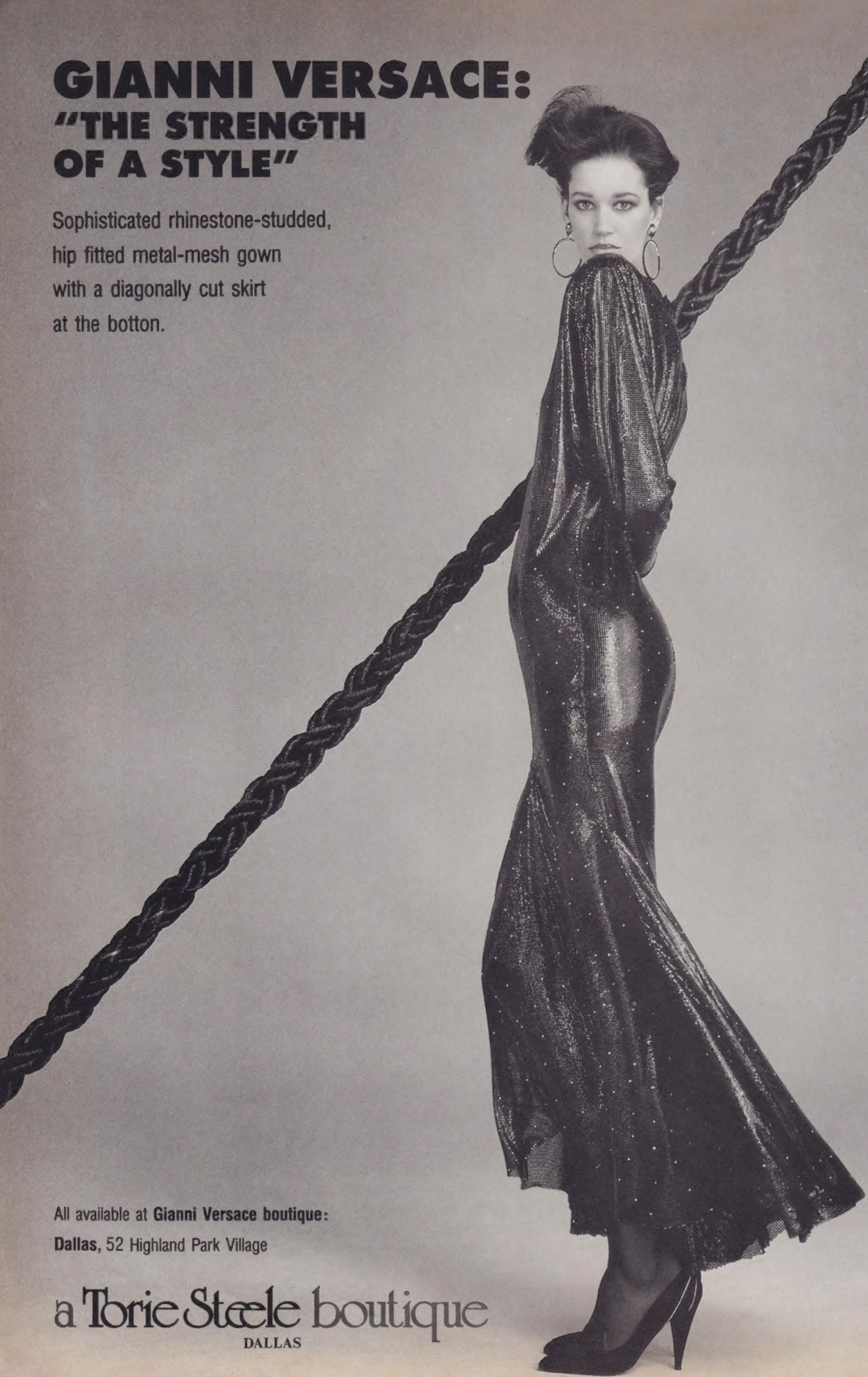
Marshall Field's

GIANNI VERSACE:
"THE STRENGTH OF A STYLE"

Sophisticated rhinestone-studded,
hip fitted metal-mesh gown
with a diagonally cut skirt
at the botton.



All available at **Gianni Versace boutique:**
Dallas, 52 Highland Park Village

a Torie Steele boutique
DALLAS

PERRY ELLIS COATS

Nat Kaplan Nat Kaplan's golden trellis dress. Pure silk floral print bodice on cream ground with vertical gold threads, pleated chiffon skirt. Sizes 6 to 16, about $320. Nat Kaplan, Inc., 498 Seventh Avenue, New York, N Y 10018. Painted wall sculptures by Susan Diamond.

ProCollagen Anti-Aging Complex Especially for Eyes.

It will help stop age breakdown where you age first and most: around your eyes.

If you start using ProCollagen Anti-aging Complex for Eyes right now and continue to use it, this unique formulation will help prevent the telltale damage of age around your eyes.

ProCollagen for Eyes has a super active formula that has a special affinity for delicate skin.

It fortifies fragile eye tissue, helps to diminish dry demoralizing lines, smooths creping, even firms and lifts the look of slackness. The ultra violet absorber wars against damaging sunlight.
What more need we say?

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berries and blues
from risky to
conservative. For your
lips, nails, cheeks
and eyes. The rate of
return is up to you.

Because imitating men
was never a good idea.

Lynn is wearing Royal Purple Super Lustrous Lipstick and Creme Nail Enamel, Enchanted Orchid Blush-On, Wild Violet and Superfrost Pink Custom Eyes. ©1986 Revlon, Inc.

LAMÉ LIMELIGHT

David Hayes's dinner suiting. Rhinestone-buttoned jacket, long-sleeve blouse, both crinkle silk/polyester metal. Silk taffeta skirt. Pewter for 4 to 10 sizes. Sparks fly! The Designer Boutique

PHOTO: DANIEL DE AZOULAY. HAIR: CAMI. MAKEUP: SHEILA INGRAM
stjohn
Lillie Rubin
THE PALM BEACHES BAL HARBOUR CORAL GABLES DADELAND FT LAUDERDALE HOLLYWOOD PLANTATION BOCA RATON POMPANO ST PETERSBURG ORLANDO CLEARWATER
TAMPA BOYNTON BEACH ALTAMONTE SPRINGS JACKSONVILLE ATLANTA RALEIGH GREENSBORO CHARLOTTE GREENVILLE KNOXVILLE CHATTANOOGA NASHVILLE MEMPHIS
MOBILE BIRMINGHAM NEW ORLEANS HOUSTON AUSTIN FT WORTH NORTH PARK PRESTONWOOD SAN ANTONIO LAS VEGAS COLORADO SPRINGS DENVER OKLAHOMA CITY TULSA
PHOENIX SCOTTSDALE TUCSON ST LOUIS SAN MATEO SAN DIEGO WOODLAND HILLS PALM DESERT CORTE MADERA SHERMAN OAKS DEL AMO SOUTH COAST PLAZA LA JOLLA

Blouse: Karen Harman Jacket
1986 Estée Lauder Inc.

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*Uniquely processed and purified to the highest cosmetic standards
†Eyes that irritate easily

Revlon. The difference between looking good and looking great.

We photographed the Autumn/Winter Collection at a home on the northeastern coast of the United States. It was built in 1904 by a businessman for his fiancée, converted to a convent, and finally transformed into a beautiful weekend home. This location was difficult to find, but while the exceptional may not be found everywhere, it can be found by anyone who truly appreciates the best.

Photographs by Fabrizio Ferri. All merchandise from the Gucci Autumn Winter Collection. Available in our stores or through our catalogue. For store addresses or further information call 800 22[illegible] To receive our 1986 Autumn Winter Catalogue send $6.00 (includes postage) to Gucci CSB 3168, Department 010 Melville N Y 11747 The American Express® Card Welcomed.
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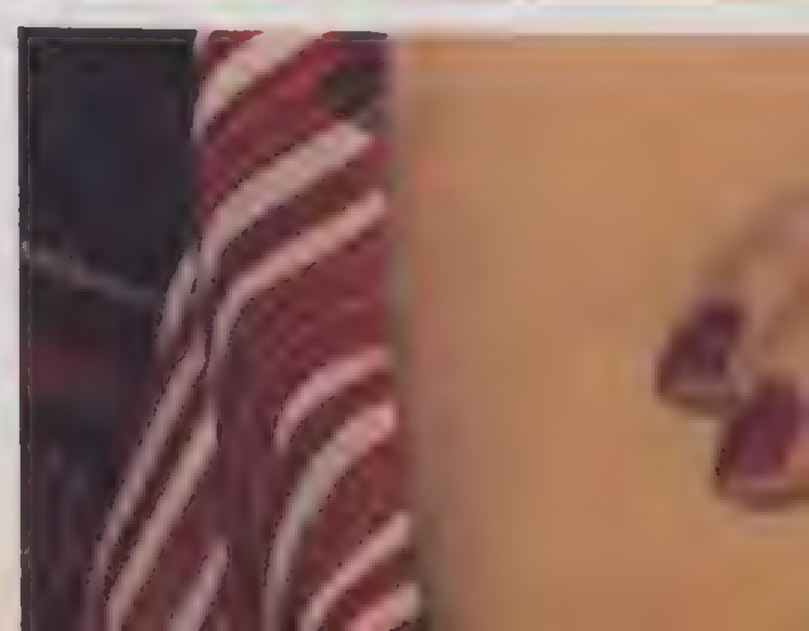

Clothing: "Back from Guatemala" Jewelry: Ilene Chazzanol © Cosmair Inc. 1986

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ANNE KLEIN
AT
J.W. ROBINSON'S

PHOTOGRAPHS: BENOIT MALPHETTES

©1985 Princess Marcella Borghese Inc. The beauty treatment featured is Fango (Active Mud for Face and Body)

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FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda. MEXICAN VOGUE is published by Carta Editorial de Mexico

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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BEAUTY NOW

Coping with sensitive skin . . . cosmetics that *work* . . . new sheer makeup

COVER LOOK

A new beauty equation, ***left***

and on our cover, on model Paulina Porizkova: the look of sheer, luminous makeup, "no-color" cheeks, a stronger, more defined mouth. An approach to makeup, to hair, that is as "undone," now, for the "biggest" evening as it is for day—and that makes for a very modern contrast to Geoffrey Beene's lace and sequin strapless evening dress. The skin-revealing makeup: First Blush foundation, Sun Reflex eyeshadow, Metal Rose lips, all from Shiseido. Hair, Suga/Suga salon, NYC; makeup, Francois Nars. Photograph, Avedon. Details, see last pages of this issue.

efficient choices

With all the cosmetics available today—and a woman's desire to pare down her beauty routine—making the right choices comes down to "how well a cosmetic *works* . . . whether it does what it promises *fast*, comes in a case that offers tangible benefits, that is efficient, portable, even *attractive*," said Hazel Bishop, who founded her own cosmetics firm thirty-six years ago, now heads the department of cosmetics and toiletries at NY's Fashion Institute of Technology. Some products we think meet those standards, that fulfill realistic needs: a small, **no-color lip-lining pencil** that is slim enough to carry in an evening purse, keeps lipstick in place for hours (from Lancôme) . . . a year-round lip **weather-proofer** with sunscreen (Elizabeth Arden's Eight-hour cream) . . . In the fast-changing beauty market, a **dry-skin cleanser** that's been a top seller for *fifty* years—Ella Baché's skin emulsion . . . . A **mirror** that makes late-day touch-ups a cinch, has three magnifications, folds flat as a compact (Good Looks from Celebrity).

Control . . .

of how much is applied. That's the idea behind bath powder in pressed form (Chanel No. 5) . . . or "dry" bath oil, absorbed into skin in seconds (from Halston) . . . In fragrance, the appeal of the practical (smallest purse spray—Sand & Sable's) and the delightful, delicate glass apothecary jars filled with scented skin lotions, cooling "splashes"—to keep on vanity, bedside table, even next to desk phone (Des Garrigues de Provence at Bergdorf Goodman).

SENSITIVE SKIN

If you have it, you know it. You sunburn easily . . . "flush" when you drink alcohol or eat spicy foods . . . break out if you wash with anything but the mildest soaps. "There is no medical definition for 'sensitive skin,' but the term refers to skin that is easily irritated by—but not allergic to—specific substances," says dermatologist

Most common skin irritants: sun exposure, fragrance, eating spicy foods, even rough handling

Patricia Engasser, M.D., Stanford University School of Medicine. "In winter, cold winds and lowered humidity can exacerbate sensitive skin problems."

Some women who have sensitive skin actually have *thin* skin, which means changes (e.g., a rush of blood beneath skin layers) show up more readily. "Fair-skinned women with small pores seem most prone to irritations, but even black women can have sensitive skin," said Iris Model, senior vice president/director of education, Clinique.

Sensitive-skin aids: Since fragrance is one of the most common skin-sensitizers, look for fragrance-free moisturizers (Elizabeth Arden makes them) and makeups (such as Natural Wonder's); remember to apply and remove makeup gently since anything abrasive—even a facial tissue—can upset sensitive skin. Wash with tepid water and a cleansing cream or mild soap (such as Basis). Since even "normal" skin can be sensitive around eyes, use a moisturizer (such as Almay's) that's safe for eyes.

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reader letters

"American Men"—the women reply

I sincerely enjoyed your article "American Men: What Do They Want?" in the June 1986 issue. I think every woman should read it.

Unfortunately it supports my current views of how unequal women are to men in the eyes of the corporate world.

As a 1984 graduate of Indiana University I was taught and believed that women were free to achieve their highest goals in business. Not until I became part of the "real world" did I realize how far we have yet to go. I have also learned, contrary to popular belief, pretty women are not necessarily more likely to succeed. Employers may envision her as a make-up hound rather than a competent employee.

Let's not give up our goals, but encourage future generations to maintain what has been accomplished and keep striving forward.

Julie Sollenberger
Indianapolis IN

Dr. Gould's wistful dream of daycare centers ("American Men: What Do They Want?" June 1986) paying employees fifty thousand a year to provide "...the proper kind of loving, nurturing, parenting figures" to their little clients: impossible!

It is difficult to imagine a baby-sitter investing as much love and interest in raising our children as we ourselves would. Better to have a willing relative to call on who would consider the task a labor of love, rather than a paying occupation. Even in ideal surrogate situations, however, the child suffers. Working mothers of this coming generation should not expect great praise and thanks from those children whom they were not themselves able to raise, for whatever reason.

What more critically important career can there be than helping a child reach adulthood safe and sane? Let's ask those young mothers with the jumbled priorities to consider going home to their families and offering their jobs to their mothers, instead! Since living to be eighty, with luck and good judgment, is a reasonable expectation, why not consider the "consecutive career option"—the first involving our children, and the second, professional fulfillment? Gay Steadman
So. Lake Tahoe CA

As a homemaker, I have tried to harden myself to the slights directed at the traditional woman in the pages of Vogue. Paul Chapman's remarks in "American Men: What Do They Want?" (June 1986), however, call for a counter-attack.

In his stereotyping of the fifties housewife, not only has he belittled the intelligence and worth of women of my mother's generation, but countless generations of women before, who found fulfillment raising their families and working in their communities. And by extension he insults women today—those of us who believe passionately in the invaluable contribution of the mother at home, and whose role as homemaker embraces so many more: nurturer, psychologist, educator, accountant, social worker, arbitrator—yes, and doctor, too.... Gail Cooper
Toronto Canada

As an interior designer working with both professional couples and single men, I would like to inform Mr. Talese that men who enjoy selecting the furniture for their homes or businesses are growing in number. They put in long hours to earn a good living, and enjoy being surrounded by environments which reflect their taste, not just that of their wives or ladies "du jour." Madeline Gelis
Chicago IL

In your June 1986 article "American Men: What Do They Want?" Dr. Gould is mistaken in attributing to the Trojan women (p. 305) the withholding of sex in order to force change. It was, in fact, the Athenian women, led by Lysistrata, who denied their multiple and provocative charms to their men. The comedy, *Lysistrata* (She Who Puts an End To War), written by Aristophanes, attacked the Peloponnesian War; Euripides' *The Trojan Women* is a tragedy depicting the plight and bravery of the women of Troy enslaved by the Greek conquerors who had ruthlessly decimated the city. Although the major focus of both dramas is on the futility of war, male-female relationship themes are salient.

Has the world of the Trojan women been somehow revamped in current movies? "One of the ways [to prove you're a man] is to get into this world of fighting and killing, to show women who's boss."

What we apparently need is a modern-day Lysistrata to lead twentieth century men and women to a better understanding of mutual needs. The Greeks had a word for it!

Angela Raffel
Valley Cottage NY

What's happening, Woody?

Margo Jefferson deserves praise for her perceptive article "Does Woody Allen Really Like Women?" (June 1986). Since most critics have taken a fawning approach to Allen's latest work, it's nice to see a clear eyed examination of his films....In *Hannah and Her Sisters,* Allen's women are types not characters, and as such they have all the depth of those Butterball Turkey Commercials that flood the airwaves around the holidays. Allen sees women as part of some giddy soap opera that has no basis in reality. In this sense, he is kind of the Mr. Rogers of feminism. The unbelievably happy ending of *Hannah and Her Sisters* invalidates the idea that real pain and suffering are necessary in individual growth. At a time when many people think that Allen's cute titles, chic references, and snappy show tunes, devoid of any real substance, are art, it's nice to know there are observers like Margo Jefferson, who are not taken in by these superficial trappings. Dan O'Neill
Los Angeles CA

Regarding Margo Jefferson's article, "Does Woody Allen Really Like Women?" (June 1986): Well, ah, gee, I don't...ah...umm-m...ah, who cares? Nadine Vaughan
Roeland Parks KS

A sound review

Congratulations on a job well done! I am referring to the May 1986 issue's Special Report entitled "Diet Madness!"...

Nutrition misinformation must be brought to the attention of consumers of such works. Years ago, a consumer could more easily "spot" an author lacking credibility in the field of nutrition or making miracle claims. These days, unqualified self-named "nutritionists" have a garden variety of degrees and present sophisticated philosophies which *sound* scientific enough to believe. Some of them present basically good information which is taken a step (or *many* steps) too far, so that it loses its soundness... Lisa Géraud
Seattle WA

What the doctor says

I wish to clarify a quote attributed to me regarding *The Bloomingdale's Eat Healthy Diet* book, mentioned in "Diet Books: Impossible Promises?" by Judith Schmid (May 1986). In support of using a low fat diet as a healthy diet, I wish to emphasize the need to supplement such a practice with a simple vitamin/mineral tablet to assure an adequate intake of micronutrients. With these medical and nutritional guidelines emphasized, the use of a low fat diet such as described in *The Bloomingdale's Eat Healthy Diet* book, by healthy Vogue readers, is a desirable and safe practice. George L. Blackburn, M.D., Ph.D.
Boston MA

Clearing the air

I was very offended by a statement made by Molly Haskell in May Vogue in reference to the character in the movie *Violets Are Blue* played by Sissy Spacek. She referred to her as an "unacademic teenager who shows every sign of turning into a stewardess for life."

I am a flight attendant for Eastern Airlines. I graduated from college in 1976 with a degree, *magna cum laude*, in Sociology. I speak Spanish fluently and, on my days off, I am a professional singer in a jazz club in Boston. In addition, I am a single parent of a three-year-old son, Joey. I receive no alimony or child support from my ex-husband...

I really do think an apology is due from Ms. Haskell to all flight attendants (stewardesses, if you will) for her ridiculous and most prejudicial statement... Michelle Carnevale
Marblehead MA

Author's reply: *It's obvious that the letter writer has had to go beyond the limits of her job to find an outlet for her talents, and the money to support a family. My remark wasn't a slur on stewardesses themselves, but on their status in our society—lack of esteem for their job and its low pay.* *—Molly Haskell*

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BEAUTY NOW

Makeup news: coloring that "lights" the face.
Here, thinking behind the looks, pages 608-615

Mauve Frost blush; Superfrost Pink on eyes; lips and nails, Berries Jubilee. All, Revlon.

Midnight Amethyst eyes; lips lined in Coffee Brandy, with Pink Café over Lightworks Color Balancer. All, Estée Lauder.

Raspberry Blushing Powder on cheeks, eyes; Champagne lip color. All, Lancôme.

On cheeks, eyes, Golden Reflections eye color; Rose Splendor mixed with Illusion lip colors. All, Elizabeth Arden.

On cheeks and eyes, Moonbeams eye colors; Delicate Coral lips; Brilliant Red nails. All, Charles of the Ritz.

Fall '86: luminous color

Particularly effective this season with all the dark-color fashion: a new way to "light" the face, in the most modern, *un*-makeup-y way, with soft colorings, translucent powders that add luminosity to the skin rather than using bright, glossy color, an outdated approach. It's the understatement of these new shades that requires some different thinking. The modern twist, here: how to achieve this—day makeup vs. nighttime looks; how to achieve a look that's natural, minimal, without looking *un*finished.

The most important change this season is in the look of skin—moving away from heavy foundations and "coverage" to a sheer, almost monochromatic tone, one that makes the most of good, clean, cared-for skin. This is most easily achieved by the new translucent powders and by only the lightest touch of foundation—not all over, but only where you need it, letting skin show through. Perhaps the clearest example of this monochromatic "no-color" face can be seen in the daytime makeup from Revlon (1), with its light, all-over dusting of powder, very little on the eyes and cheeks; lips that are neutral but defined—a skin-flattering, pale pink.

In beauty, a clear-cut change of mood: an emphasis on adding light—not color—to the face. Natural, minimal, monochromatic, it sets up the season ahead...

What's different about the new fall makeups: **Even by night, for special occasions, you'll see less glossy "bright" colorings.** In the Estée Lauder makeup (2), for instance, very much all-out evening, there's simply not a lot of color—or even "special effects"—going on. What there is: an evening makeup that's polished, attractive, easier—eyes slightly smokier, shadowed a bit into roundness, lots of mascara. And, a real focus on the mouth: lightly lined and filled in with two colors blended to one—very much the kind of easy blending you can expect to see more of.

Also a difference this season, both night and day: a change in the way cheek color is applied. Cheeks, in fact, are barely defined—with just enough muted color to add a feeling of freshness to the face. Just look at the makeup from Lancôme (3) or Elizabeth Arden (4). **Even at night, there's very little cheek color** . . .the slightest blush of peach, pinks, apricot—rounding down from the outside of the eyes, lightly grazing the cheeks. And for day, while blushing the so-called "apples" of the cheeks imparts a healthy appearance, such highlighting actually seems too dramatic for today's face. Better simply to use a darker shade of loose powder on the cheeks, a far more subtle effect.

As for eyes, **new emphasis on brows**—you can see it in the Elizabeth Arden makeup (4), as well as in Charles of the Ritz's (5). Shaping is full, brows are brushed upward, groomed, with strays removed but without being too perfect, too "done." Also on eyes, the same subtle coloring as on cheeks, sometimes a touch of smudged eyeliner, close to the lashes, for definition. For something a little more special, we varied it (4) with shimmered powder on the lids and cheek bones, but very little color anywhere else.

That's not to say there's no room for playing with makeup color this season. Beauty will always have its delights, its interesting, offbeat effects. One might think about adding a bronze-y/gold tone to a chocolate-brown lip stain, or adding real color on the nails—deepened reds, plums, or burgundy. The Charles of the Ritz makeup (5), done with all soft corals—on eyes, cheeks, lips—can easily take bright-red polish on nails, for example. What makes it work, though, is careful planning, a consciousness of balance. If the mouth is neutral, that's when eyes, cheeks can take a bit more color. Even a red lip color wouldn't be out of place in this new mood, if very little color, makeup, is used elsewhere. At the same time, however, the truest symbols of the season are neutral, natural tones, with an emphasis on light-adding, luminous effects.

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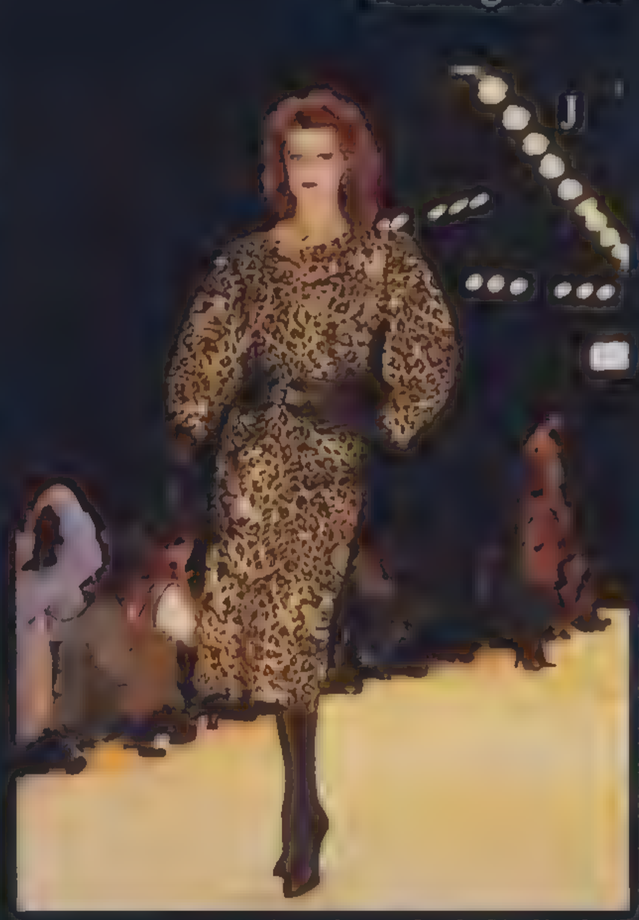

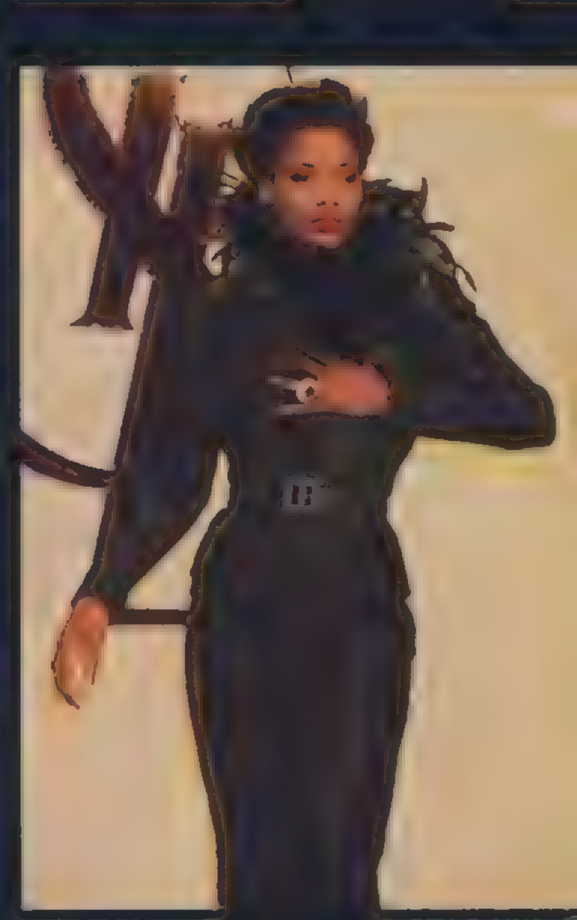

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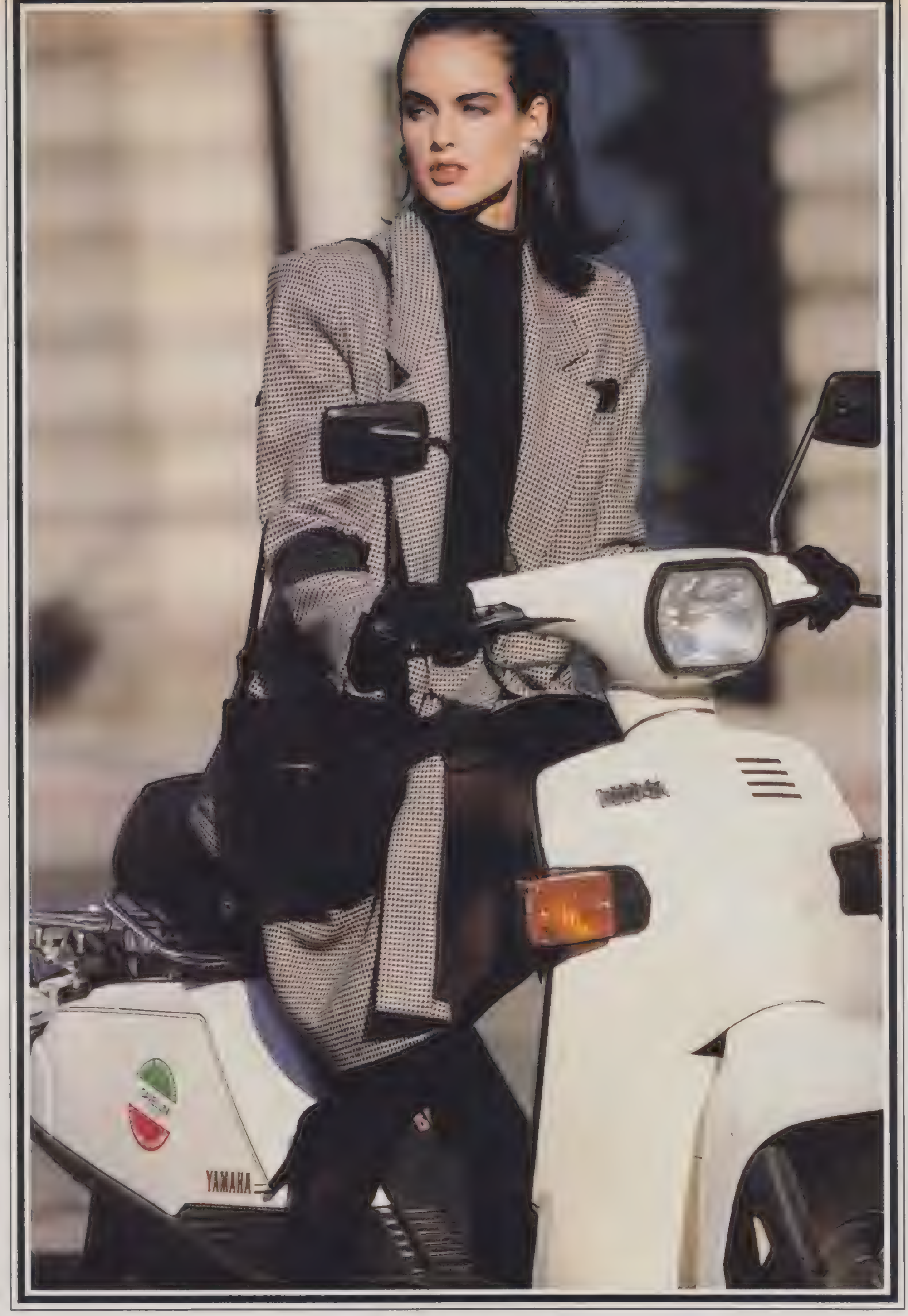

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PEOPLE ARE TALKING ABOUT...

WHAT'S NEW/WHAT'S COMING

"The Men's Club": (clockwise from left) Keitel, Langella, Dukes, Jordan, Williams, Scheider, and Wasson

movies

THE BOYS IN THE BOND Two buddy films: one whines, the other doesn't

After putting up with an earful of men's emotional revelations—the ecstasies of fathering, the agonies of one-night stands and postcoital hangovers—some of us women have felt like sending the guys back to the locker room. Of the two new movies on the squishy side of male bonding, Doris Dörrie's cheerful *Men* and Leonard Michaels' whiningly maudlin adaptation of his novel *The Men's Club*, the latter will lose any remaining sympathizers.

It's hard to know whether *The Men's Club*, an overacted and overdirected men's consciousness-raising movie directed by Peter Medak, should be taken as a cry of pain or a parody that misfires. How did this not-quite-all-star lineup allow itself to be subjected to such indecent exposure—of body as well as soul?

The first half of the film is devoted to the soul, as seven California men who run the sociological gamut in the touch-every-base school of fiction-making come together to drink and "rap." They don't actually use the word, but the dialogue is strictly 'seventies, though the actors might be speaking different languages for all the rapport they achieve. Roy Scheider is all strain and sweat as an ex-baseball player; David Dukes, the prissy professor, is his unlikely best friend; a crude-talking Richard Jordan, the host, is implausible even for a Marin County psychotherapist; Frank Langella is fishlike as an uptight lawyer; Harvey Keitel is anguished as a horny real estate agent; Craig Wasson and Treat Williams are merely dim as, respectively, a prole and a physician. The film's one moment of comic conviction occurs when Jordan's wife, played by Stockard Channing, returns to find her house in ruins and confronts her husband.

In the second half, the boys go to a fancy San Francisco brothel to release (or confirm) their inhibitions, and at this point the movie's badness takes on a surreal fascination. Scheider's perfectly blown-dry hair begins to wilt, and the others are caught in various states of flagrant disarray and *delecto*. They don't let it *all* hang out, but in this case even a little is a great deal too much.

Men, a zany comedy and affectionate poke at the opposite sex by West German Doris Dörrie, is considerably kinder to its male whimperers. The new, fast-rising talent in European cinema, Dörrie approaches this story of an odd doppelgänger relationship that develops between a cuckolded husband and his hippie rival in a spirit of amused empathy.

The friendship between Julius, the straight-arrow ad executive, and Stefan, the out-of-work artist who is sleeping with Julius's wife, leads to a surprising turnaround that is the movie's radical twist. Instead of Julius's succumbing to the romance of bohemianism, it is Stefan who changes; aping Julius's dress and his drive for success, Stefan turns into a perfect deutschen-yuppie.

Heiner Lauterbach as Julius and Uwe Ochsenknecht as Stefan play their scenes with a conviction that goes far beyond the dialogue. There's an uncanny symbiosis, as there was between Dörrie's other duets of strange out-of-sync characters in *In the Belly of the Whale*, and in her first feature, *Straight Through the Heart*.

Dörrie, who studied in America, has none of the gloom, doom, and alienation of the Fassbinder-Wenders-Syberberg school. At the same time, she's closer to punk than to the classical American comedies she obviously admires—her films have the cheeky sophistication of Ernst Lubitsch, updated to accommodate the sexual anxieties of the 'eighties. *Men* is only Dörrie's third film, but it has the confidence and brio of a seasoned director's.

—MOLLY HASKELL

Ulrike Kriener, Uwe Ochsenknecht, and Heiner Lauterbach in Doris Dörrie's "Men"

Top: ATLANTIC RELEASING CORP. Bottom: NEW YORKER FILMS

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DANNY HUSTON: A CHIP OFF THE OLD MONUMENT

Danny Huston, film director, aged twenty-three, is old-fashioned. He likes "good tight plots" and "solid scripts." He loathes rock videos and the sort of film producers who come from rock and "just want to get in a pop star and some slides rather than a good story." He *likes* small-budget films. In politics, he doesn't favor the guy who's on top in the U.S. or the lady in Britain. In many ways, Danny Huston, son of John Huston, the great film director *(The Maltese Falcon, Prizzi's Honor)*, seems in the mold of his father, a freethinker in a rather barbarous world.

We met in London, where he lives, in the restaurant of his choice—a good, solid Italian trattoria frequented by good, solid, and rich Italians. Out there, the world teemed with nonsmokers eating lettuce leaves in brasseries. In here, Danny Huston—dressed in an ensemble of jeans, striped shirt, and white running shoes, to which he somehow lent a European look—puffed on his American cigarette and chatted over his fried calimari in an accent that was not entirely American, nor British, nor Italian, all the while keeping an eye out for attractive girls.

He was born in Rome during the preproduction work on *The Bible*, his father's uncharacteristic venture into the epic, in which Danny's mother, Zoë Sallis, who is Indian-Persian-British, played the part of Hagar. Danny lived his first seventeen years in Rome, with trips to Ireland where his father's Galway estate, with its resident ghost and leprechauns and fine riding and hunting, was a meeting-point for the children of John's six wives. (Anjelica Huston and her brother, Tony, a scriptwriter, are Danny's step-siblings.)

Several of the clan helped out when Danny was pulling together his first feature film, *Mr. Corbett's Ghost*, an eerie and intentionally old-fashioned morality fable that will go out on American and British television over the Christmas period. Anjelica nearly acted in it; father John, wearing black as a devil figure, a sinister "Collector of Souls," actually does. But when the financing fell through, it was Danny's mother who saved the day by applying to her friend John Paul Getty II for funding.

Danny is unabashed about making use of his famous connections—indeed, he seems to feel he has to argue that having a famous father is a good thing. "So many children of well-known parents think they have to be total wrecks because of it. I feel I'm privileged, and I use that power. If my father hadn't agreed to be in it, we couldn't have made the film. But if he hadn't liked the script, I never would have tried to make the movie at all." —VICTORIA RADIN

"So many children of well-known parents are total wrecks because of it. I feel privileged and I use that power"

ROHMER'S UNROMANTIC HEROINES

With the eye of an anthropologist and the soul of a poet, French director Eric Rohmer pursues his quarry—semi-liberated young women, drifters, office workers, passive predators, yearners after happiness. He gives painstaking and uncanny attention to his odd little birds, capturing their idioms, their maneuvers, their revelatory gestures, until bit by bit he has created characters who explode from within. In the process, he tells us more than any filmmaker today about the times we live in, about people who say they want one thing and spend a huge amount of time and energy moving in the opposite direction.

Rohmer's new film, *Summer*, shot in 16 millimeter, was made on an obviously low budget. Yet, it is one of the glories of the year, a funny, profound work about a grave and not terribly profound young woman. Delphine (Marie Rivière), a secretary, pretty in a stubborn, self-absorbed way, is the classic Rohmer heroine, an ordinary woman who begins by irritating us but ends up breaking our hearts.

Annoyed that she will have to spend her vacation in Paris alone, Delphine is nevertheless unwilling to compromise the tiniest bit on the various offers that come her way. Determined to be miserable in such sybaritic vacation spots as Cherbourg and Biarritz, she is spiritual sister to the heroine of *Full Moon in Paris*, another monomaniacal young woman who demanded a great deal more of life than she was prepared to give in return.

With her "pure" ideals—Delphine is never more animated than when she is ruining a country dinner and deflating her hosts with her implacable vegetarianism—she is one of those people who feel superior to everybody just because they can't "play the game." She has no small talk, a dilemma with which we can all sympathize. But alas, she has no big talk, either. In Biarritz she joins forces with a pretty, vivacious Swedish girl who flirts skillfully in several languages and plays the singles scene like a musical instrument. When she counsels Delphine on how to jolly a man along without putting all her cards on the table, Delphine replies mournfully that she doesn't have any cards. It's during this sad, funny confession, with its tiny glimmer of self-awareness, that we pass from exasperation to something like love.

When Delphine finally finds her Mr. Right, or rather allows herself to be found by him, there's a thrill of fairy-tale *(Continued page 115)*

The Summer of her discontent (from l.) Eric Rohmer, Rivière, and Rosette

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PEOPLE ARE TALKING ABOUT...

movies

"A classic Rohmer woman, Delphine begins by irritating us, but ends up breaking our hearts"

(Continued) romance. But it is quickly superseded by a smaller, richer happiness. The boy is not quite the exquisitely sensitive creature she thinks she deserves, but she accepts him anyway. At least, that's the way I read it. The couple's mutual destiny is not as brilliant as we've been led to expect, but it's *real*, and curiously satisfying. The waiting game has paid off, after all.

Marie Rivière gives an extraordinary performance, if that's the right term. Where the character ends and she begins, only Rohmer knows, but it's from the weird mingling of truth and art that Rohmer has etched his latest unforgettable portrait.

Some people might accuse Rohmer of not liking women, not only because his heroines are not feminist ideals—not bright or witty, and without careers—but because they're not even likable. Beatrice Romand made a pest of herself over some worthless man in *Le Beau Mariage;* the late Pascale Ogier whined like a spoiled child in *Full Moon in Paris*, wanting to have her cake and eat it too; Rivière is silent, bored and boring, waiting for fulfillment on a silver platter. But waiting, taken to such lengths, can become an act of assertion. There's something exciting about these unsentimentalized child-women, as well as Rohmer's refusal to make them seductive or instantly lovable, the way women (and movie heroines) are supposed to be. Ridiculous, heroic, they force us, finally, to accept them on their own terms. —M.H.

EASTWOOD'S MOLL SHOOTS A MOVIE

At least one Hollywood legend started in a little town in Tennessee. Doe-eyed Sondra Locke, the "number one movie fan of Shelbyville" as her first press release announced, painted freckles on her face and drove all night to read for the part of the yearning adolescent who befriends a deaf mute in Carson McCullers's *The Heart Is a Lonely Hunter*. Selected from among two thousand young Southern girls, Locke, then in her late teens, went on to receive an Academy Award nomination for her role.

Also part of the legend is Locke's current role as real-life companion to Clint Eastwood. He showed her the ropes in filmmaking ("compromise and economy of thought," says Locke); and this month she makes her directorial debut with *Ratboy*, a quirky comedy, in which she also stars as a harebrained window dresser who grandly plans to "make it" by marketing a person who resembles a rat.

In 1976, after years in a string of less than scintillating films, Locke started playing Eastwood's blonder-than-blond on-screen foil: tough hooker, icy heiress, Country-Western singer, her characters have been variants on the theme of cool heroine. She's also had to contend with the label of woman-friend-to-powerful-man. "Clint is really bigger than life, enveloping," says Locke, now in her late thirties. "And I'm such a private person. One might have something totally different to say or to project, but that can easily be overlooked in public if you're not out there waving your own flag—which I'm not. My tendency is to hide out."

Not exactly a formula film, *Ratboy* reflects Locke's own instincts more than marketing strategies: she changed the script's New York City location to L.A. in order to comment on the functions of power and beauty in the film industry. "*Ratboy* tumbles over itself and appeals to my sense of organized chaos," Locke says. "It has a bittersweet quality, an underlying level of pathos. But then, I always love music that's in a minor key."

—IRENE BORGER

(PATA Movies continued on page 124)

Sondra Locke

PAUL JASMINE Hair, makeup Eric Barnard for Cloutier

mario.testino

SUZY great neck, new york

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Kristina Soderbaum, Kathe Gold, and Helmut Kautner in "Karl May"

SYBERBERG'S COWBOYS, INDIANS & GERMANS

In America, Karl May's fiction is virtually unknown; but in Europe, his tales of the wild American West, of the noble Indian chief Winnetou and his white defender, Old Shatterhand, have retained their hold on youthful imaginations for nearly a century. It is a testimony to the ubiquity of May's influence that his name crops up in autobiographies of personages as diverse as Sartre, Nabokov, and Elias Canetti. Hitler—as German filmmaker Hans-Jurgen Syberberg significantly points out—was one of May's ardent fans.

May claimed that his books were based on his own adventures; in fact, they were a product of a purely German imagination, for he never saw the exotic lands about which he wrote and conceived several of his novels in prison, where he spent eight years for theft and perhaps worse.

You would think that such a life would provide colorful material for Syberberg, who in his phantasmagoric and sometimes provoking cinematic epics has fixed on major German figures in order to pursue the ambiguities of the German Soul—the relationships between small lives and large dreams, dissatisfaction and megalomania, pulp fantasies and collective archetypes. In *Karl May*, however, Syberberg does not do anything this interesting; instead, he gives us three hours of the renowned author's legal problems.

Karl May (made in 1974 as part of a trilogy that includes *Ludwig, Requiem for a Virgin King*, and *Our Hitler*) concentrates on the last twelve years of May's life, when he was embroiled in litigation, as journalists, publishers, and unaffiliated blackmailers began to expose his fabrications and his criminal past. May's legal imbroglios unfold, in characteristic Syberberg style, with all deliberate slowness. The camera hovers on lengthy tableaux of people reading and writing letters, interminable legal conferences and courtroom exchanges. May himself is portrayed as a dreamy, gentle, nearly saintly old gentleman; the quality of his enemies, on the other hand, is typified by an oily journalist with "Jewish interests" behind him, whose corruption is matched by the impressive crookedness of his lip. Syberberg's point of view is "objective" and slippery enough so one can't quite tell whether he is condoning the anti-Semitism implicit in the film's several Jewish figures, or commenting on it. On the other hand, the film utterly fails to convince us that May was a man of profound vision who, in the midst of sordidness and petty squabbles (he lives with two women, and trades in one for the other as his mistress), managed to seek, and find, a spiritual path.

Perhaps there is a rationale for the film's almost perverse emphasis on mundane, boring details; perhaps, this time around, Syberberg wanted to focus on what his protagonist was escaping from, rather than what he escaped to. If so, the decision is more interesting in principle than in execution. In his other films, his techniques of distending time draw us into the space—and the pace—of the imagination, a realm in which history and fantasy, kitsch and high art, documentary footage and fantastic landscapes elide and collide into each other. Without his juxtaposition of different realms, without the imaginary side of the equation, what remains is banality in ponderous rhythms. *Karl May* presents an all-out defense of its hero; unfortunately, it tries the audience severely in the process.

—EVA HOFFMAN

Karl May—whose "true adventures" were read by Hitler, Sartre, and Nabokov—in fact, never saw the wild West

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Manette Begin-Loudon

Mother, Age: 25

Zachary Nursery Schooler, Age: 3

At 14 I trained 5 hours a day as a gymnast, at 15 I was a lifeguard, and at 18 I carried the "Round" cards around the ring during boxing tournaments at Felt Forum. For now I'm content to study ballet and work out at the gym. Inspiration comes from estate sales, where I buy anything unusual or unique, and furnish our apartment. The best thing about being a mom is having my back massaged in the morning by Zac. He loves his "Master of the World" toys and building New York with his blocks. He doesn't like library school anymore because he's tired of doing "The Inky, Dinky Spider." If I could change anything, I would want to be less resilient. I lose sleep lately over the fear of death.

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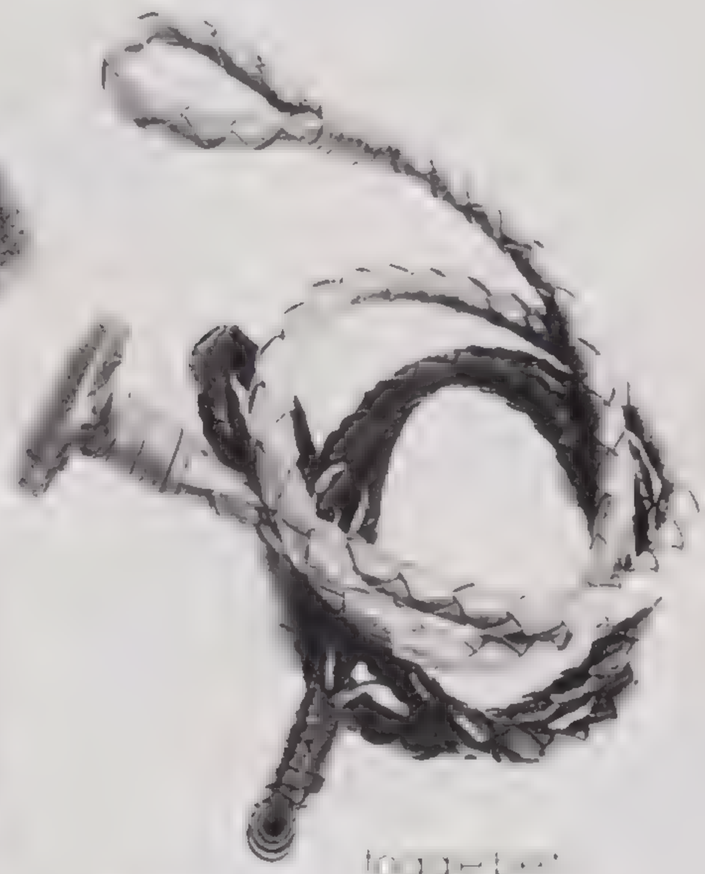

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art IN THE LAND OF LA-LA

Ambition, energy, money, and ballyhoo fuel L.A.'s museum boom

Los Angeles, no stranger to limelight, will command center stage this coming season as much of the contemporary art world flocks to the city to attend the previews and inaugurations of two new museum buildings dedicated exclusively to modern and contemporary art. During the second half of November, Ferraris and Porsches will clog Wilshire Boulevard's Miracle Mile as they head for the Los Angeles County Museum of Art (LACMA) to attend the opening of that institution's new $35 million Robert O. Anderson Building. In early December, these and other luxury vehicles will be crisscrossing the Hollywood, Harbor, and Pasadena Freeways, looking for the exits for downtown L.A.—an area many Angelenos have never set foot in—to attend the opening of the new $22 million Museum of Contemporary Art (MOCA). This dual advent, accompanied by a dramatic influx of ambition, energy, money, and ballyhoo, signals that Los Angeles has finally come of age as an international art center.

Although for decades, Los Angeles has been a lively haven for internationally acclaimed artists, serious collectors, and reputable galleries, the city never had an economically viable, capably administered museum devoted specifically to contemporary art. While collectors dutifully visited the area's many galleries, they tended to fly to New York City or to Europe to do their shopping. Moreover, L.A. museums have to compete for the time and dollars that Angelenos spend on other leisure goods—cars, swimming pools, or elaborate media rooms.

MOCA, the catalyst for L.A.'s present art boom, owes its existence, at least in part, to a $1 billion real estate deal. At the city's insistence, it was incorporated into the 11.2-acre California Plaza redevelopment project on Bunker Hill—and paid for by the developers. But the road to realization was bumpy.

MOCA's trustees went searching for an international star in architecture and signed up Japanese architect Arata Isozaki. "Isozaki," gloated one innocent trustee, "will become one of the world's great architects as a result of the work he's doing for us." But the architect's quoted opinion of the city might have made others think twice: "It's very difficult to take Los Angeles seriously, even if you like it." Indeed, as MOCA's trustees rejected one set of plans after another, rumors abounded that they were going to fire Isozaki—if he didn't resign first. At one point a former trustee sued the museum for breach of contract, claiming he had been entitled to architectural control in exchange for his promised gift of $1 million; he wanted his $500,000 down payment back. But now just about everyone seems pleased with Isozaki's ninety-eight-thousand-square-foot building (and adjacent sculpture garden), which is completed and already occupied by the staff, though the galleries remain empty.

The exterior walls of the museum are covered with red sandstone, quarried in India and cut in Japan, which creates a sensation of earthy warmth. The building is particularly noteworthy for the number and variety of its sleek, pyramid-shaped skylights, glossy evocations of monumentality and permanence. The two largest galleries are each bigger than a basketball court. MOCA has about forty-two thousand square feet of available gallery space, making it approximately 10 percent larger than the present exhibition space in New York City's Solomon R. Guggenheim Museum.

In 1983, instead of waiting around for Isozaki's building to become a reality, MOCA shrewdly decided to open up at a temporary location. It negotiated a five-year lease with the city, at a dollar a year, to take over two warehouses in a neglected commercial district on the periphery of Little Tokyo in downtown L.A. The raw space was spectacular—huge hangarlike areas with thirty-six-foot-high ceilings and industrial wire-glass skylights. Los Angeles architect Frank O. Gehry cleverly renovated the buildings with minimal alterations. Though only a stand-in, the "Temporary Contemporary" was universally acclaimed as an ideal setting for present-day art. In fact, its loftlike exhibition space is substantially larger than that in Isozaki's building. *(Continued on page 140)*

Los Angeles's glamorous new showcases: The Museum of Contemporary Art (top left) the Los Angeles County Museum of Art's porcelain-paneled Anderson Building (left)

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PEOPLE ARE TALKING ABOUT...

art

(Continued) Michael Heizer, who exhibited there, calls it "the biggest show space I know. It has beautiful light. The building is the next best thing to being outside." So MOCA decided to retain the Temporary Contemporary—why fight success?—as a permanent adjunct.

Meanwhile, over on Miracle Mile, the Los Angeles County Museum has been involved since 1980 in a $52.4 million expansion program. The museum hired Hardy Holzman Pfeiffer, a noted New York City firm, to design the four-story-high, 300-foot-long Robert O. Anderson Building, the façade of which consists of bands of buff-colored Minnesota limestone, glass block, and green terra cotta. The new building has many virtues, not the least being that it blocks the view of the three lackluster buildings that until now comprised the museum. Adjoining the Anderson Building is a series of glass-enclosed, sun-flooded courts that incorporate the façades of the new and existing structures. A monumental portal, five stories high, leads to the entry court with its grand staircase and four-tiered waterfall. The Anderson Building is named for the retired chairman of Atlantic Richfield, which led LACMA's expansion program with a 1979 gift of $3 million.

LACMA's director, Earl A. Powell III, (whom everybody calls Rusty), is an affable Easterner who appears to get on famously with his trustees. It was not so many decades ago that most of LACMA's trustees would have been looked upon as "new money." But, everything being relative, this institution, when compared with MOCA, seems a bunker of "old money." Powell attributes the strength of the California art market to the many corporations and banks that have become major buyers of art and major supporters of art institutions. "The Eastern perception that Hollywood is still dominant in cultural circles here is somewhat inaccurate," he says, despite the fact that nearly 10 percent of LACMA's trustees are showbiz figures—David Geffen, Steve Martin ("a very great collector," says Powell), Ray Stark, Hal B. Wallis, and David L. Wolper.

LACMA's opening exhibition in the Anderson Building is *The Spiritual in Art: Abstract Painting 1890-1985*, a major international loan show—with works by Kandinsky, Kupka, Malevich, and Mondrian, among others—that sets out to demonstrate that the origin and development of abstract art was influenced by spiritual and metaphysical ideas. The show opens November 23rd and runs until next March.

MOCA's inaugural show is *1945-1986: Four Decades of Contemporary Art*, opening December 10 with about four hundred fifty works by artists such as Willem de Kooning, Claes Oldenburg, Anselm Kiefer, Eric Fischl, and Susan Rothenberg. It also includes specially commissioned large-scale installations by Richard Serra, Robert Irwin, Sol LeWitt, James Turrell and others. MOCA's director, Richard Koshalek, says, "One way that we differ from LACMA is that we place a greater emphasis on working closely with individual artists, which should result in our commissioning new projects."

L.A.'s museum boom is good news for the city, but the question remains whether either institution will be able to build on its present momentum, inciting not only an initial enthusiasm for contemporary art but also developing in its audience a permanent passion. LACMA has a solid if more conservative constituency, and is clearly positioned to become more of a cultural force. MOCA's future is more problematic. Though it has a beautiful building, a substantial collection, and a healthy endowment, will it be able to hold onto those nineteen-thousand members after the novelty wears off and to engender wide and durable support among the public?

"So many people associate L.A. with going to the beach or Disneyland," says Rusty Powell. "But the cultural world has matured in L.A. People will now have to make a point of visiting our museums. We'll be holding our own in the leisure industry." —DAVID BOURDON

GILDED & SULLIVAN

Louis Sullivan is often thought of as the man who figured out what to do with the skyscraper. Instead of just adding floors onto buildings, he arrived at a new, balanced vocabulary for height. His Wainwright building in Chicago (1890-91), with its soaring vertical lines, defined what *The New York Times* architecture critic Paul Goldberger has called tall in its essence.

Yet in this age of postmodern mix-and-match decoration, Sullivan has increasingly gained respect for his use of ornamentation. In his later buildings, the designs, most often grafted from nature, seem to grow organically from the building, covering the interior and the exterior like kudzu vines.

In a major tribute to this aspect of Sullivan's work, the Chicago Historical Society is exhibiting these leafy fragments: A terra-cotta spandrel from one building, a cast-iron cornice frieze from another, the doorlight of clear and sandblasted glass from the offices of Sullivan and his partner, Dankmar Adler, as well as a wide range of photographs, sketches, and drawings. *Louis Sullivan: The Function of Ornament* (September 5-January 4) promises to be a gorgeous show. —DANA COWIN

(PATA Art continued on page 150)

Courtesy of John Waggaman for Sandak

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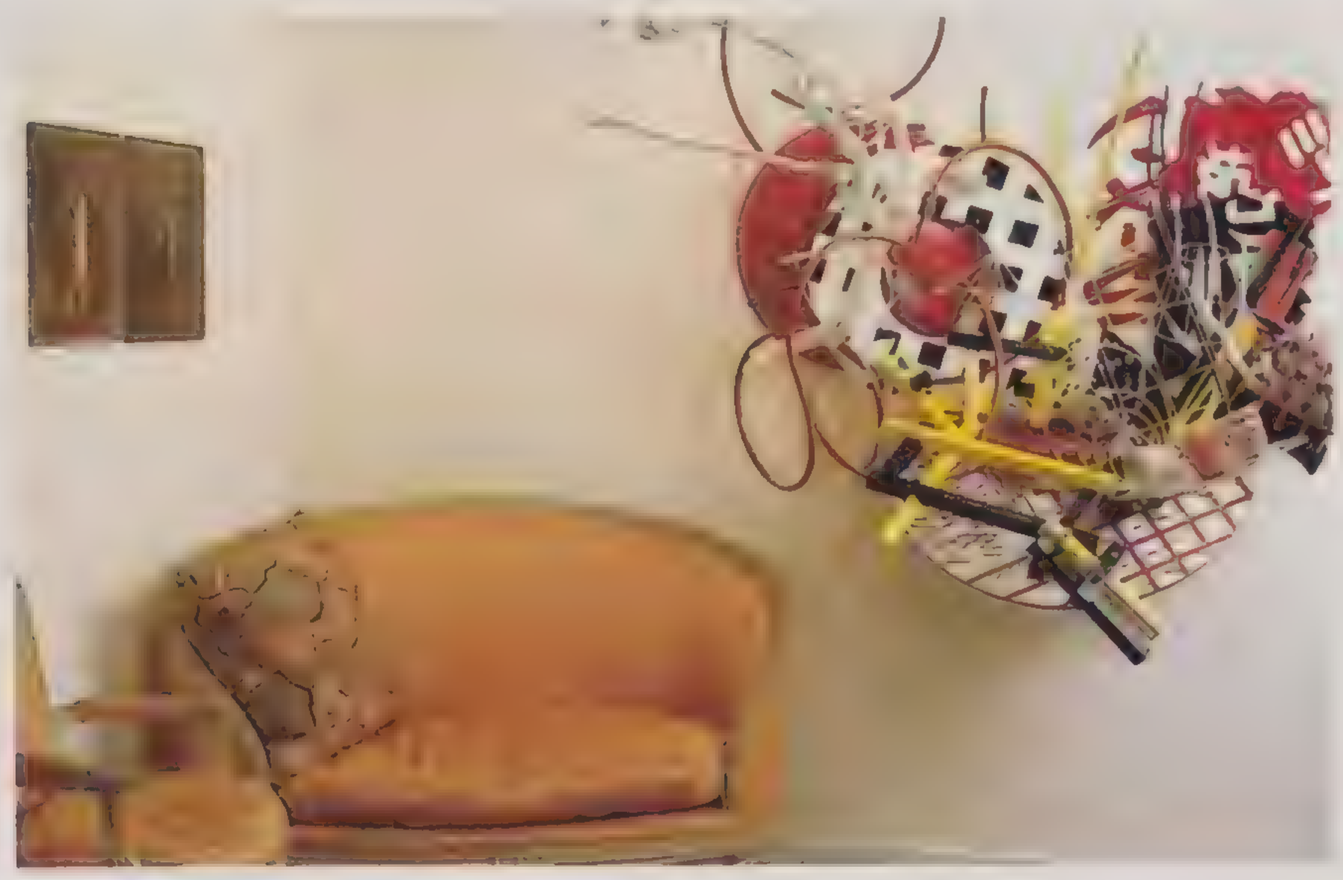
"There is no limit in beauty, no saturation point in design."

Salvatore Ferragamo. Autobiography.

PEOPLE ARE TALKING ABOUT...

art AT WORK

Above: Dealer Holly Solomon at desk made by Kim MacConnel. Behind her, a diptych by Izhar Patkin. Below: wall sculpture by Judy Pfaff and Louis XVI couch.



The private office of New York City gallery owner Holly Solomon is a carnival of strong shapes and primary colors. Solomon considered the image she wanted to project in her office: "I didn't want it to look too masculine with a big, power desk. But I didn't want it to be too feminine either."

A desk by one of the gallery's artists, Kim MacConnel, offers a fantastic, androgynous solution. And it reminds Solomon of "furniture that you'd see in a cheap motel or a B-movie." MacConnel found the desk in Mexico, slathered its surface with bright paint, and tattooed the front with a pair of rolling dice to immortalize Solomon's initial uncertainty about moving from SoHo to 57th Street. "Shaky," as it's called, was in one of the first shows uptown and has been on "exhibition" ever since.

Solomon's walls are hung with the work of her artists—the pieces she wants to spend time with, learn from. She rotates them once a month when she changes the show in the main gallery.

A Louis XVI sofa and two chairs covered in salmon-colored silk tweed offer a visual respite in the calculated chaos. This crazy mix of styles and colors doesn't seem oppressive or confusing because, as Holly Solomon says, "things of quality go together." —DANA COWIN

DUANE MICHALS

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PEOPLE ARE TALKING ABOUT...

music THE JOY OF SOUL

While the Golden Girls of Pop—Tina Turner, Aretha Franklin, Patti LaBelle, *et al.*—have been enjoying splashy comebacks stage center, Irma Thomas has been noodling around in the wings. Now, *The New Rules*, her first album in seven years, has been released as part of Rounder Records' Modern New Orleans Masters series.

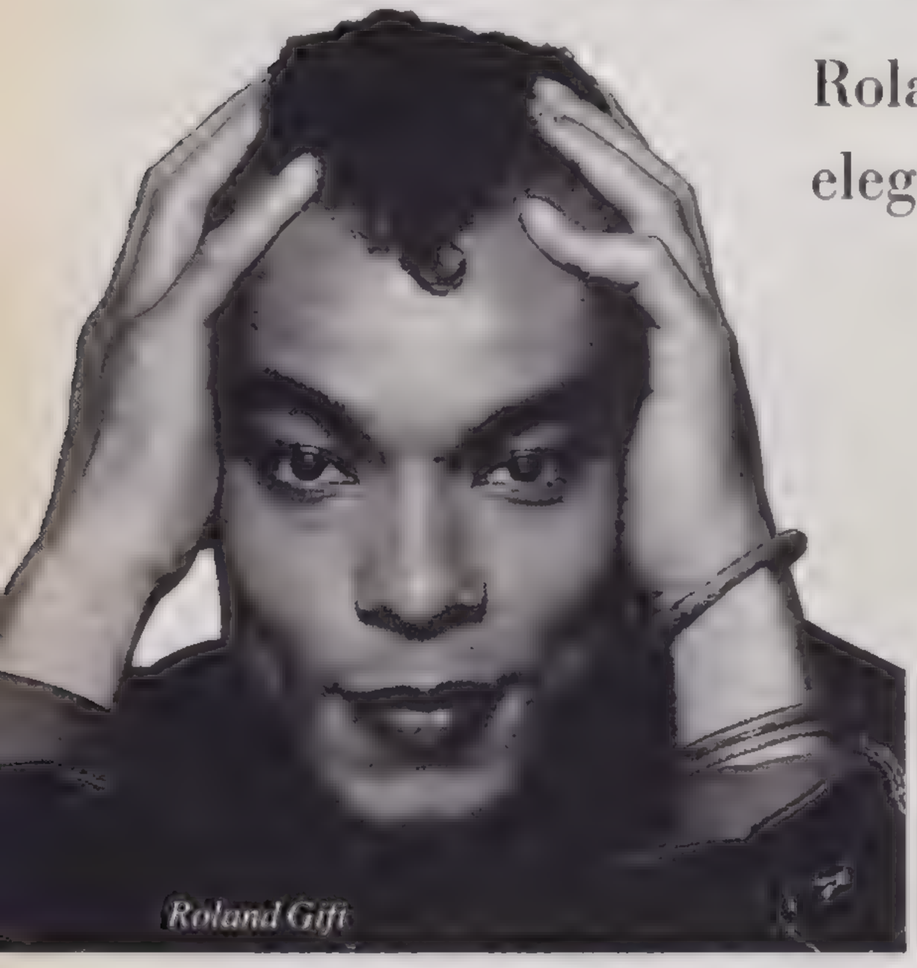
Irma Thomas

Born forty-five years ago in Ponchatoula, Louisiana, "The Soul Queen of New Orleans" got her first break in the music business in 1958 when she was a seventeen-year-old waitress at the Pamlico Club; later that year she cut a bawdy single, "You Can Have My Husband (But Please Don't Mess With My Man)." During the 'sixties, teamed up with the legendary New Orleans producer/songwriter Allen Toussaint, she recorded a number of local hits, and in 1964 had four singles on the national charts, including a ballad she wrote, "Wish Someone Would Care"; but by 1970 she was working at a Montgomery Ward in Los Angeles.

If *The New Rules* has received less than enthusiastic notices from jazz purists, it is, nonetheless, a good introduction to a singer who has a swampy R & B sound that's all her own, whether she's churning out a danceable slice of pop confection like the title track or the kind of heart-wrenching ballad she's been known for. And if you really want to get down to basics, some record stores carry her terrific old album, *In Between Tears*, which includes a bizarre, pre-rap monologue, "Coming From Behind."

My favorite Thomas song turns up at the end of Jim Jarmusch's new film, *Down by Law*, when three escaped cons emerge from the Louisiana swamps and stumble upon a fairy-tale roadhouse. While one of the men dances a tender, comic bear hug with the proprietress, the jukebox plays "It's Raining," written by Toussaint and sung by an all choked-up Irma.

People who've seen Irma Thomas perform live say she's at her best at an intimate New Orleans club. Given the atmosphere she brings to this movie scene, I'd say she's pretty damn effective on a jukebox.


Roland Gift

Roland Gift: "The breezy elegance of a very young Sinatra"

Sincerity is an odd attribute for a pop singer, particularly in an era of eyeliner and irony; but Roland Gift, lead singer of the British group Fine Young Cannibals, is devastatingly sincere. He looks a bit like a young Sidney Poitier; in his blazing white shirts and pleated pants, he has the breezy elegance of a very young Frank Sinatra. But it's what he can do with his voice that makes him that rare bird—a modern soul singer.

British rockers, from the prehistoric Animals to the present aliens, long have been infatuated with American R & B, but none has so successfully recast it as Van Morrison, the Irish madman who can sound, at times, like Al Green before he became Reverend Green. Gift is eerily reminiscent of Van Morrison, and, in this roundabout way, of Al Green. And Otis Redding. With a lilting dash of Jimmy Cliff. Backed up by Andy Cox and David Steele, two former members of English Beat, who mix savvy lyrics with pop, punk, ska rhythms, Gift can wrest so much pathos from an Elvis standard like "Suspicious Minds" that even the middle-aged ladies in Vegas would trust him. He can tease a delicate samba out of a cynical love song like "Funny How Love Is," or spike a dance hit, "Johnny Come Home," with heartfelt righteousness.

Fine Young Cannibals, the album, has performed respectably. And a video of "Suspicious Minds" could redeem MTV. (Directed by Gerard De Thames, it's a stark ballet in black and white—Cox and Steele sway like whooping cranes behind an imploring Gift—sparked with witty strokes of computer color.) Perhaps a U.S. tour this fall will bring Fine Young Cannibals the state-side attention they deserve.

—TRACY YOUNG

(PATA Music continued on page 160)

Top: RICK OLIVIER. Bottom: DAVID BAILEY; hair and makeup, Jeanette Rivera

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PEOPLE ARE TALKING ABOUT...

music

MATERIAL BOYS

Sigue Sigue Sputnik sells space

We promote sex, violence, glamour, fantasy, and success," says Tony James, mastermind and lead guitarist of England's newest controversial rock group, Sigue Sigue Sputnik (pronounced "Zig Zig" Sputnik). "People either hate us or love us. We don't want anything in between."

The band, which took its name from a Russian street gang, has been described by one Brit newspaper as having "the queasy charm and rampant energy of a John Waters movie." Its members wear thigh-high stiletto boots and mounds of multicolored fake hair; their female roadies sport rubber dresses and Barbie-doll wigs.

More about image than music, Sigue Sigue Sputnik sold T-shirts bearing its name even before the group put out its first record. James, who oversees the band's substantial business affairs, cites movies rather than musicians as the group's major influences: *Blade Runner, The Terminator, A Clockwork Orange*. "Musicianship is outdated," he says, and describes how he spent five years searching for people with the right look for the band, not caring whether or not they could read music. The Sputniks learned to play by practicing old Eddie Cochran and Elvis Presley tunes. "It's much easier to teach someone to play drums," says James, "than to teach him to be thin."

James might be the last to admit it, but in the middle of the spacy, electronic sounds of the band's first single, "Love Missile F1-11" (which entered the British music charts at number seven), there is a highly credible electric guitar and a primitive, hard-rock energy. Both could help the Sputniks become the most exciting and amusing new band since The Sex Pistols.

James plans to bide his time in bringing his band to the U.S. "We don't want to be a hype," he says. Nevertheless, he has taken the unprecedented step of selling advertising space between the songs on the band's forthcoming album, *Flaunt It*. "I want to see this act exploited in a way that never has been done before," says James. "We can do movies, TV, fashion, publishing—maybe even a leisure park."

—LISA ROBINSON

SIMON SINGS

Simon Estes looks and sounds the way a divinity should. In the flesh, he's monumental, imperious in a kind way, and preternaturally calm. He even speaks in a muted rumble. As Wotan, king of the gods in Wagner's *Die Walküre*, the Met's fall opener, he commandeers his luxuriant baritone through the second of four operas in the spectacular and demanding Ring cycle the Met plans to produce over the next four years. Wotan is a tricky role: "He's a husband and a father," says Estes, "and he's both mortal and immortal." Two seasons ago, Estes gave the Met its first, and definitive, Porgy. With Wotan, he takes us to heaven.

Top: JOHNNY ROZSA; bottom: JOSEF ASTOR

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Photo: Gian Paolo Barbieri

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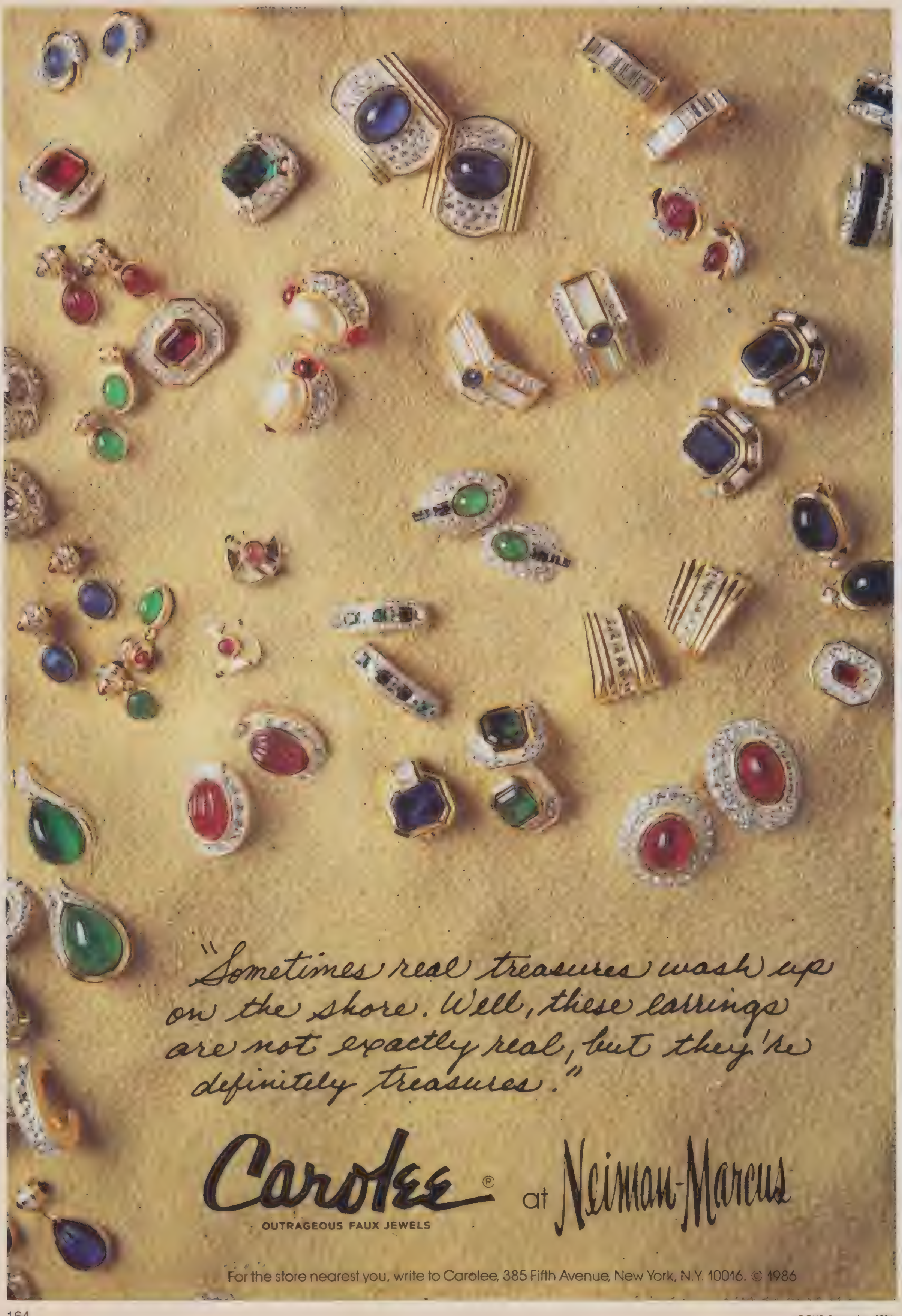
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THE ART OF STUART WEITZMAN

Photo: Tali Katzurin Sculpture: Michele Oka Doner © 1986 Stuart Weitzman & Co.

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PEOPLE ARE TALKING ABOUT...

sex

PHILIP BURKE

The New Supremes
Clockwise from top: Chief Justice Rehnquist, Justices Scalia, White, Stevens, Brennan, Marshall, Blackmun, Powell, O'Connor

DO YOU WANT THESE PEOPLE IN YOUR BEDROOM?

He has failed to show a demonstrated commitment to fundamental human rights . . . [He is] outside the mainstream of American thought" . . . . Thus concluded a 1971 minority review of the Senate Judiciary Committee, rejecting Nixon's controversial nominee to the United States Supreme Court.

The minority did not prevail, and William H. Rehnquist went on to assume his seat as Justice. Today, Rehnquist sits as Chief Justice of the United States, in a unique position to impose his ideas. The new Rehnquist Court, which begins its first session next month, could mark a turning point in U.S. legal history, an acceleration of the Supreme Court's steady retreat from the protection of civil liberties. Rehnquist, who dissented in *Roe v. Wade*, the landmark decision protecting a woman's right to choose abortion, has consistently blazed the rightward trail. Often dissenting—but increasingly, in recent years, joined by his colleagues—Rehnquist has set forth the extreme conservative viewpoint on issues ranging from affirmative action to the death penalty.

"I'm deeply concerned," comments Renata Adler, author of *Reckless Disregard* (Knopf), an analysis of recent libel cases, due this month. "There's a tone to some of Rehnquist's opinions that's almost scathing, dismissing the rights of the poor or of blacks with pseudo-witty phrases, as if there were simply no issues to be decided."

The new Chief Justice will enjoy the support of two colleagues appointed by President Reagan. The newest, Justice Antonin Scalia, is well known for his disagreement with Supreme Court decisions favoring busing for school desegregation, affirmative action, reproductive choice, freedom of the press, and separation of church and state. Justice Sandra Day O'Connor, Reagan's first appointment to the Court (and Rehnquist's law-school classmate), has proved herself to be a staunch, although occasionally independent, conservative.

These three Justices, all superbly trained, energetic, and capable, form a solid voting bloc with a philosophy of "judicial restraint": the idea that courts should not act to protect citizens' rights unless those rights are clearly and specifically described in the Constitution.

For most of the past thirty years, Supreme Court rulings interpreted the Constitution fairly broadly, recognizing that the nation's founders could not have foreseen and forbidden every possible abuse of citizens' rights. For example, the Court has repeatedly noted the Constitution's intent to limit the government's ability to intrude on citizens' privacy and personal liberty. Protecting that basic right to privacy, the Supreme Court has upheld the rights of couples to purchase contraceptives, of women to seek abortions, and of parents to make personal child-rearing decisions.

Now, the judicial restraint concept, once limited largely to Rehnquist's dissents and the speeches of right-wing politicians, has gained some headway in the Court. Perhaps most ominously, this past June the Supreme Court, confronted with a Georgia law forbidding oral or anal sex, upheld the arrest of a man whom police caught in bed, in his home, with another man. In contrast with earlier Court decisions on sexual issues, which emphasized personal privacy, the majority opinion here insisted that only privacy in "family, marriage, or procreation" is protected by the Constitution—and not homosexual privacy. (The Court declined to speculate whether police could, under the same law, invade the bedrooms of straight couples who enjoy oral or anal sex.)

This hesitance to maintain or extend the Court's protection beyond narrow boundaries is especially disturbing because it has appeared even before the new Rehnquist-O'Connor-Scalia voting bloc takes the bench. Even so, it is not likely that the Rehnquist Court will immediately have the power to reverse all the numerous decisions protecting individual rights. There is the tradition of respecting Court precedent; when Warren Burger became Chief Justice, everyone assumed that he would turn the Court sharply to the right, and he did not. There is also the practical problem of attracting two more conservative votes to forge a majority. The Court has two liberal members who consistently reject the judicial restraint doctrine, and five independent members who vote according to the issue at hand.

Yet time is on the Chief Justice's side. Rehnquist, Scalia, and O'Connor, ages sixty-one, fifty, and fifty-six respectively, are the Court's youngest members and can look forward to years of service. Justices William Brennan, Jr., and Thurgood Marshall, the long-standing liberals, are among the oldest at ages eighty and seventy-eight. The four moderates range in age from sixty-six to seventy-eight. It's a safe bet that there will be some retirements soon—if not during the remainder of Reagan's term, certainly in the following presidential term.

"The recent Supreme Court appointments should alert women not to be complacent," asserts Marsha Levick of the NOW Legal Defense and Education Fund. "For now, they mean that we can't rest easy knowing that the Supreme Court will protect us against oppressive laws. Over the long run, they mean that the next presidential election is crucial, since it will choose the person who may define the remainder of the Court." Until then, everyone who is white, male, straight, and over twenty-one can relax.

—MARIANNE TAKAS

Marianne Takas *is a lawyer who writes on women's and children's rights.*

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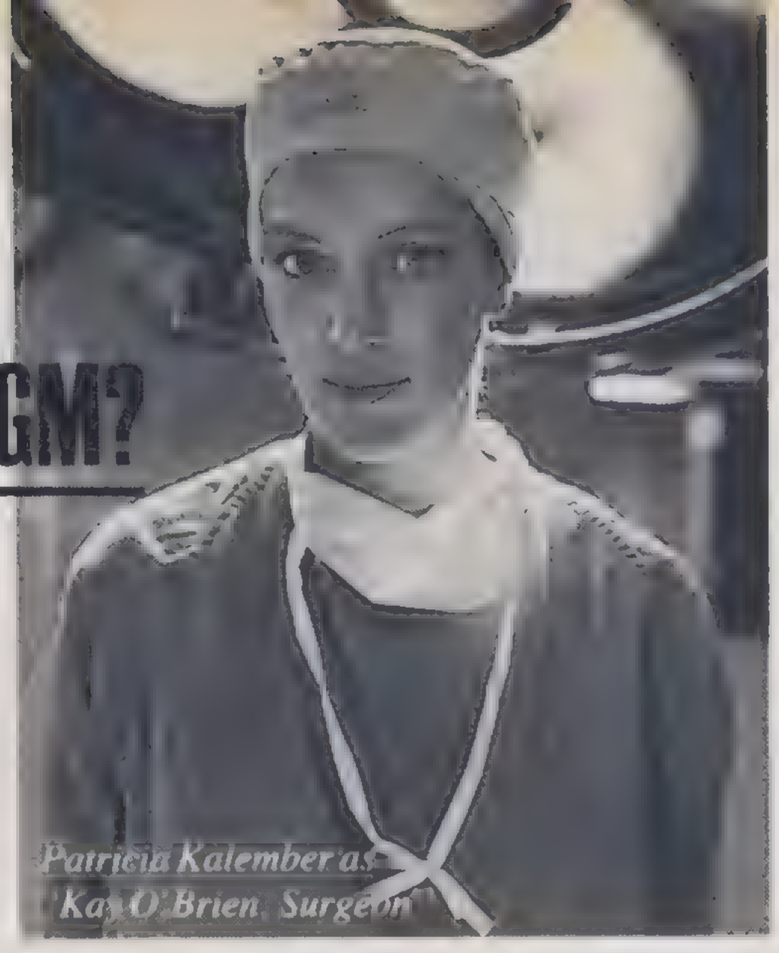
PEOPLE ARE TALKING ABOUT... tv

SISTER, CAN YOU SPARE A PARADIGM?

There's a new woman on the TV sit-com block. Well, actually, a whole mess of them. And they live in this house. Well, actually, in several houses that all look alike, even the one that's an apartment. They're kind of gewgaw Victorian. The houses, not the women. The women are modern, which is depressing. They are all in various states of marital disarray, struggling at genteel, low-paying jobs, and living in screwy family configurations—rococo *Kate and Allies*. On *The Ellen Burstyn Show*, Ellen the college professor, a glamorous bohemian of a certain age, lives with her disdainful mother, her defensive, recently divorced daughter, and her adorable five-year-old grandson. On *My Sister Sam*, a young, free-spirited freelance photographer (Pam Dawber) is joined unexpectedly by her even younger, free-spirited sister (Rebecca Schaeffer). The four women in *Designing Women* do not live together in their Victorian house, they work there—as decorators.

All of these shows are bad in different ways: *The Ellen Burstyn Show* is coy and precious; *My Sister Sam* is cheesy and tired; *Designing Women* is actually pretty good, but the laughs are so *easy*. The shows are also bad in the same way: They're beyond conventional; they *are* conventions—walking, wildly gesturing, bickering conventions. There used to be these things called situation comedies in which there were funny situations and funny comedians. Now, the situations have become sort of cheap sociological paradigms, the comedians interchangeable actresses. You could not have exchanged Lucy and Gracie without creating some seriously jarring moments. Nothing is jarring now. Even Annie Potts, the funny, eccentric movie actress who plays one of the decorators, has slowed herself down to acceptable TV cruise speed.

It gives me the willies when a TV season appropriates a social phenomenon and makes it cute. Clearly, someone has been doing his market research. There is, however, one "women's" show that looks like it might work. *Kay O'Brien, Surgeon*, is also a formula show, but the formula is one usually reserved for men. For one thing, O'Brien's job does not hover uncertainly on the arty fringes of real life—it is high bourgeois, certainly, but the serious, money-making variety. Kayo (Patricia Kalember) is a resident in surgery at a New York City hospital, a land of blue-faced patients and broken Coke machines. She's dedicated, overworked and unappreciated, just like TV doctors are supposed to be. Her regular life shrivels, just like those of all doctors, cops, and gritty professionals on television. Unlike *Cagney and Lacey*, which is just an old-fashioned women's show about women's problems with some badges and guns thrown in, *Kay O'Brien* is about an exasperated doctor who happens to be a woman, which makes her a little more exasperated. No one will leave her alone, all she wants to do is a good job, and she walks around in a state of constant worry and annoyance. Kay O'Brien, Oppressed Professional, is an old TV standby; she is also, poor soul, the New Woman. —CATHLEEN SCHINE



Patricia Kalember as "Kay O'Brien, Surgeon"

THE SPY WHO CAME IN FROM THE CLICHE

If you have an aversion to TV movies (you do), watch *Yuri Nosenko, KGB* on HBO. It's not about a handicap; it's dry, briskly directed, a film on the CIA that is neither for it nor against it. TV movies are always against something. Morally ambiguous things like, you know, wife-beating. In *Nosenko*, though, there is no obvious enemy. There is only distrust.

Nosenko is the name of an actual KGB agent who defected in 1964, just after the assassination of President Kennedy. "I have plenty good stuff," he says, with the eager look of a street peddler. Tommy Lee Jones plays Steve Daley, the CIA agent in charge of his case, with perfect restraint—this man is serious about his profession, ambitious and on the rise; but he is not a grim fanatic in dark glasses, and it's a pleasure to see a spook who is not a cartoon, not a creep. (Josef Sommer also gives a wonderfully ironic performance as Daley's superior, James Angleton.) Daley takes Nosenko on a vacation to Hawaii after one early interrogation, and as the American spy stands there on the beach in his dark suit and narrow tie, he looks like a good soldier. He likes Nosenko, and he is repelled by him—Daley recognizes a little of himself in the defector. Later, the two of them sit in a bar listening to a singer croon, "Someone To Watch Over Me."

Tommy Lee Jones in "Yuri Nosenko"

Nosenko's "good stuff"—reassuring information that Lee Harvey Oswald acted alone, that there is little KGB infiltration, no high-level mole—seems a bit too good, and Daley believes Nosenko has been sent to sow disinformation. For three years, Nosenko is imprisoned and interrogated. His story cracks in dozens of places, but the man does not. Then the in-house rivalries, the frustrations, the paranoia of a secret service begin to seep into the Nosenko case. The CIA churns with hushed suspicions. There is a cover-up and a purge (in a quiet, buttoned-down, CIA sort of way). Daley's career is ruined. Nosenko is rehabilitated, lecturing CIA recruits at Camp Peary. Over the years, CIA directors come and go, there are Senate hearings and investigations, Daley rises a bit, Nosenko sinks a bit. But still, years later, the Nosenko case is unresolved, a mystery. And that's it, the end. No right or wrong. Just unsettling, unfinished business—the business of spying. *Nosenko* is the kind of modest, skilled, serious film TV can do so well and so rarely does. —C.S.

HOLLYWOOD SQUARES CUBED

Perhaps in an attempt to get with the postmodern swing of things, perhaps out of desperation (guess which), television producers have taken to cannibalizing the medium's distant past, regurgitating the hits of ten, twenty, thirty years ago in craven and embarrassing fashion. Which brings us to the new *Hollywood Squares*, gussied up for the 'eighties after a five-year hiatus.

When it debuted in 1966, the *Squares* was unquestionably TV's dopiest game show (not to be confused with its most humiliating, *The Newlywed Game*). Based on tick-tack-toe, the show featured nine minor celebrities, roosting in a precarious three-story grid, who responded to leading questions with either double entendres or blank stares, depending on whether or not they remembered the retorts *(Continued on page 180)*

Top: CBS. Center: HOWARD FRANK. Bottom: JOHN SEAKWOOD

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PEOPLE ARE TALKING ABOUT...

tv

(Continued) the show's writers had "suggested" to them. "In *Alice in Wonderland*," went a typical question, "who complained of being late?" "Alice . . . and her mother's just *sick* about it," smirked the late Paul Lynde, a regular, to the giggles, cackles, and asthmatic snorts of, respectively, Karen Valentine, Rose Marie, and the late Charley Weaver. For sixteen years, this spectacle of buffoonery was unbeatable, a sublimely ridiculous expression of America's fascination with celebrity.

The new show has to compete in syndication with gaga half-hours like *Lifestyles of the Rich and Famous* and *Entertainment Tonight*, the video equivalents of groupies. "We'll be a hybrid, because people today demand more," says Robert Oswaks, an enthusiastic vice-president at Orion Television Syndication. His may be a dubious assumption, depending on how you define "more," but what all this translates into is an increase in time spent doting on publicity-hungry celebs. Explains Oswaks: "If Tony Danza, say, has a hot episode of *Who's the Boss?* the week he's on, he'll get to show a clip." Emcee Peter Marshall, whose cheerful smarminess ruled the old show, has been replaced by boy-man John Davidson, the incredulous ex-host of *That's Incredible!*, who can be counted on to toothfully gee-whiz his way through the hype like a hungry beaver in a succulent forest. Current celebrity guests have yet to be chosen, but maybe Lucille Ball and Gale Gordon will get to show a clip from their redigested new show. And while we're at it, how about bringing back *The $64,000 Question*, this time with Charles Van Doren as host? —BRUCE HANDY

My summer vacation: Bryn Mawr School for Women Workers, 1926

SEVEN-SISTERHOOD WAS POWERFUL

The Women of Summer is an absorbing documentary of a little-known educational experiment, the Bryn Mawr Summer School for Women Workers, which ran from 1921 to 1938. The School's story (appearing on PBS, September 3) is told through interviews with some irrepressible seventy-to-ninety-year-old students and faculty at a specially planned reunion that took place in 1984.

Founded by M. Carey Thomas, the College's president (1894-1922), and funded by wealthy alumnae and capitalists such as John D. Rockefeller, Jr., the School gave seventeen-hundred blue-collar workers, most of whom had barely an eighth-grade education, a chance to study the humanities and to learn ways to improve their own working conditions. Many earned as little as four dollars for a sixty-hour work week in sweatshops, mills, and factories. According to one fabric-mill worker, "No matter how hard you washed, you always smelled like a wet dog from the bundles of viscose."

The Summer School's teachers were liberals, enthusiastic about social reform, who not only exposed their students to astronomy and poetry but helped to launch several of them on college careers, and sent others back to their homes to become union organizers and community activists. For many women the School simply offered "the first vacation I ever had," and "for the first time, my own room."

In addition to archival material, the producers (New York filmmaker Suzanne Bauman and historian Rita Heller) use old newsreel footage to illuminate the early struggles of the labor movement. These women's experiences—all-night vigils before Sacco and Vanzetti were executed, bloody battles during union strikes, the hardships of the Depression (many "bootlegged" food from the Bryn Mawr kitchen for their relatives)—personalize the events that changed our lives. —PHYLLIS RIFIELD

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IN HER OWN WORDS...

"As a youngster, I always played doctor; but at fourteen, when I told my mother that I wanted to be a veterinarian or a nurse, she answered, 'Nonsense!' The message was that I could do whatever I wanted. Sometimes our dreams are not big enough. Women need to have bigger dreams and more support for them, both emotionally and financially." *—Holly Atkinson, M.D., M.S.J., receiving National Council of Women's Young Achiever Award*

"Ambition is necessary no matter what career you choose. It begins with an innate desire to be up front and sparkle; you also need a solid determination, the ability to withstand setbacks and disappointments. The next requirement is brightness: knowing when to stand firm and when to back off. And the third requirement is careful planning; it's a combination of a lot of hard work and making the right choices." *—Joan Lunden, co-host "Good Morning America," at L'eggs Women's Seminar*

"I'm not the oldest [continuing-education] student at Adirondack Community College, or the smartest, but I am the most proud.... I did have to give up my basic design class because I was the only student with bifocals. Couldn't focus on the paper cutter, so my designs were always crooked. And, I've never been asked to the prom. Maybe next year. I have studied cultural anthropology and creative writing, and have learned more than I thought I wanted to know about poetry."—*Frances Weaver, in "Midlife Musings" (Coronet Press)*

DATEBOOK

September 10, NYC: First of four seminars by American Women's Economic Development Corporation, sponsored by Revlon Foundation: "Being the Boss"; then "Negotiating" (October 8), "Overcoming Internal Obstacles to Success" (October 29), "Selling" (November 19). Reservations: (212) 692-9100.

September 14–17, Las Vegas: Annual Convention, National Association of Bank Women: "New Financial World." More information: (312) 661-1700.

September 15, NYC: Fourth Annual Women's Health Symposium, The New York Hospital–Cornell Medical Center: "Body and Mind"—doctors/patients, fitness, nutrition, sex, stress. Facts: (212) 472-6334.

September 16–19, Cape May, NJ: Hobie Cat 16 Women's National Championship boat races, plus parties, other sports. For details, call (619) 758-9100.

GREAT PERSUADERS

How do the "great communicators" hold audience attention in a speech? Dorothy Sarnoff, chairman of Speech Dynamics, Inc., in NYC, told the members of Women in Foodservice, Inc., that the speaker's appearance gets a large share of the response.

What makes an impressive appearance? Ms. Sarnoff said contracting your muscles—as you do in preparing to return a tennis ball—gives your body a look of authority, a bearing that has "presence." Your clothes? Definitely appropriate for the occasion, with emphasis on dash not flash. Your voice should have maximum chest tones, resonance; don't sound like a little girl.

Today's TV-conditioned audiences are visual-minded, said Ms. Sarnoff, so be sure that the graphic materials you use are effective. Print should be comfortably readable from thirty-five feet away. Practice with slides beforehand to determine how long the audience will need to read each one, so you won't switch to the next too soon.

Your eyes are another important "tool," especially in talking to small groups. If you switch your focus back and forth between another person's two eyes, rather than looking at both eyes simultaneously, you will vary the amount of white that shows in your own eyes, making them look more lively, interesting. With large groups, "eye-embrace" the audience, sweeping your gaze across the room from left to right and back again; this raises the audience's anticipation.

"HIGH TECH" DEMYSTIFIED

Even if you haven't an engineering degree or any interest in bits and bytes, *The High-Tech Career Book*, by Betsy A. Collard (William Kaufmann, Inc.), may hold the key to your future. A guide to *non-technical* jobs in a manufacturing industry that, it is said, employs more people than any other, the book is a clear, well-organized and -illustrated exposition by a fifteen-year veteran of career counseling in California's "Silicon Valley," the result of her practical experience at the Resource Center for Women (445 Sherman Avenue, Palo Alto, CA 94306).

Ms. Collard explains the workings of high-tech companies and their wide range of non-tech jobs—e.g., in sales, finance, information, human resources, training, graphics, public relations and more—with advice ranging from how to read a high-tech want ad to how to plot your long-range career.

STATEHOUSE-KEEPING

This fall, more women are serving in Congress than ever before. The number of women in state legislatures is over three times larger than fifteen years ago. (These facts and others to be had from Rutgers University's Center for the American Woman and Politics.) Two states now have women governors; and there may well be more. No matter which candidate wins in Nebraska, the new governor will be a woman; and Kay Orr (Republican) and Helen Boosalis (Democrat) were chosen in a primary that included three other women contenders. Ms. Orr is serving as state treasurer and was chief of staff to the former governor. Married and having raised two children, she said: "I think that the challenge young women face, of career plus motherhood, is something the private sector should do more to assist. Major corporations should be allowing flexible hours, creating day-care facilities; and the government as an employer should be flexible, too. But the thrust of my campaign is getting our state's financial house in order—creating more and better-paying jobs." Helen Boosalis began her political involvement in the League of Women Voters, served on the City Council in Lincoln (state capital), and was mayor of that city, then headed the Nebraska Department on Aging. Wife and the mother of a grown daughter (following mother's lead as a member of the City Council in Evanston, Illinois), she said: "When I was running for mayor of Lincoln, eleven years ago (I was the first female mayor of a city of over one hundred thousand), I was asked what effect my sex would have on my race. I said, 'None; people will vote for me on the basis of my platform, my performance, my beliefs, my character.' The same is true in this campaign. My major concerns are the farm economy, jobs, and education."

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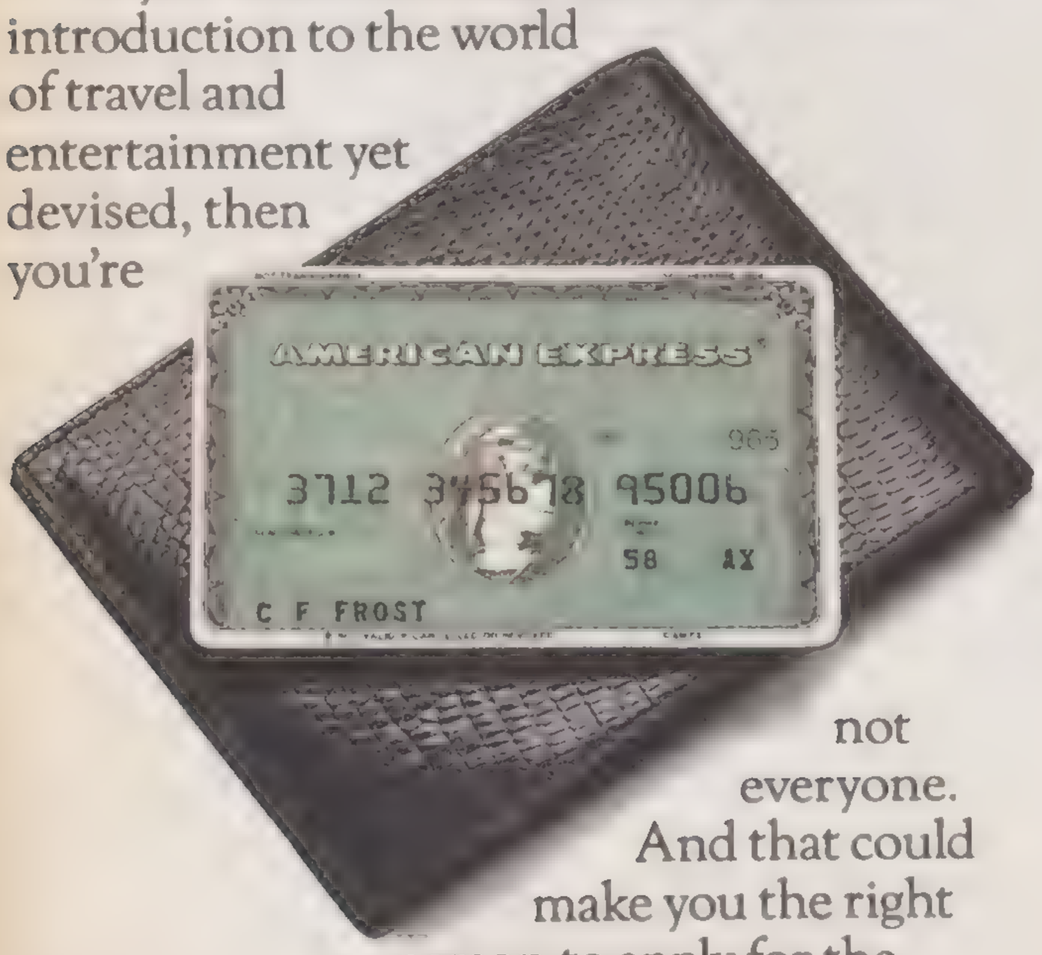

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BEAUTY Q&A

Cell extracts—helpful? . . . nail-tip safety . . . scents and sensitivity

Q I've noticed "cellular extracts" listed as ingredients on many skin-care products. What can they really do?

A Adding cellular extracts (usually from animal or human placentas) to moisturizers is thought to improve their water-retention ability, though there is no scientific evidence that this is so. "When we added human placental extract to 'stressed' (damaged, dehydrated) skin cells in our laboratory, the cells looked healthier, 'plumper,' " said George Korkos, M.D., D.D.S., chairman and chief executive officer of Reponsif, whose gel and cream contain human placental extract.

What cellular extracts *can't* do: "nourish" skin cells or cause them to regenerate. "Skin receives all of its nutrients from underlying blood vessels, so there's no way to nourish the skin from outside the body," said Robert Auerbach, M.D., clinical associate professor of dermatology at New York University Medical Center. "Using moisturizers may improve skin's appearance by adding water to the top 'dead' layer of skin, but they can't penetrate cell membranes in deeper layers."

Q I am considering having nail tips put on. What are the risks?

A The use of nail extensions sometimes can damage nails; and, in rare cases, nail extensions can result in infection, nail deformity, or even nail loss. According to Diana Bihova, M.D., clinical instructor of dermatology, New York University Medical Center, NYC, women who have problem nails to start with are often more prone to fungal infections or irritations caused by sensitivity to the acrylics or glues used to hold the nail tips in place.

In the salon, plastic tips are glued to nails and secured either with an acrylic material brushed over the entire nail or with a silk or linen nail wrap. The latter method is preferable, as it does not involve covering the *entire* nail, and the only risk is a possible allergy to the glue. The heavy acrylic, on the other hand, *can* damage nails. Adds Dr. Bihova, "When nails are *completely* covered, fungus can grow. Any resulting infection causes the nail fold (where the nail meets cuticle) to swell, and the nail can grow out deformed. A heavy nail tip can also cause the nail to lift from its bed."

According to Josephine Allen of Nails by Josephine, NYC, even women with healthy nails should expect them to be slightly softer after the removal of any type of nail tips. She suggests that when nails have grown out and tips are removed (only by soaking or with an *oily* polish remover), nails should be treated with a silk wrap that will temporarily strengthen them as the new nail grows out.

Dr. Bihova suggests that women with problem nails who are considering tips first investigate the cause of their nail problem by seeing a dermatologist; but she stresses that tips should be used only occasionally. *No* woman, she warns, should wear nail tips all the time. And she suggests that if nails have been damaged from wearing tips, see your doctor.

Q I've been hearing a lot about aromatherapy lately. What is it? Does it work?

A Aromatherapy (defined as "healing through fragrance") is based on the idea that scents may conjure certain memories—e.g., pine needles evoking scenes of Christmas—and thus alter a person's moods. While no one has proven that the memory/scent connection exists (or that scent can help to "cure" any ailments), researchers have been experimenting with fragrances that may help to promote relaxation. "We measured the brain waves of people as they smelled different scents and noted which fragrances were most likely to induce a relaxed response," said Ronald C. Wolfe, vice president, product research and development, Avon. "We combined these 'relaxing' scents into one bath product (Tranquil Moments foaming bath). In questionnaires, women rated fragranced baths as more relaxing than non-fragranced baths."

Other experts are wary. "For any one scent, people will have many different reactions, so it's difficult to say that one scent will induce the same response in everyone," said Avery Gilbert, Ph.D., research scientist, Monell Chemical Senses Center, Philadelphia. "Many people have strong scent memories; but since many scents are forgotten, not every one is going to evoke a memory. Fragrance *can* be a great esthetic experience; so if you're attracted to a particular scent, it's likely to make any nice experience more pleasant. Whether fragrances can change a woman's mood—and for how long—are questions that are worth exploring further." ▽

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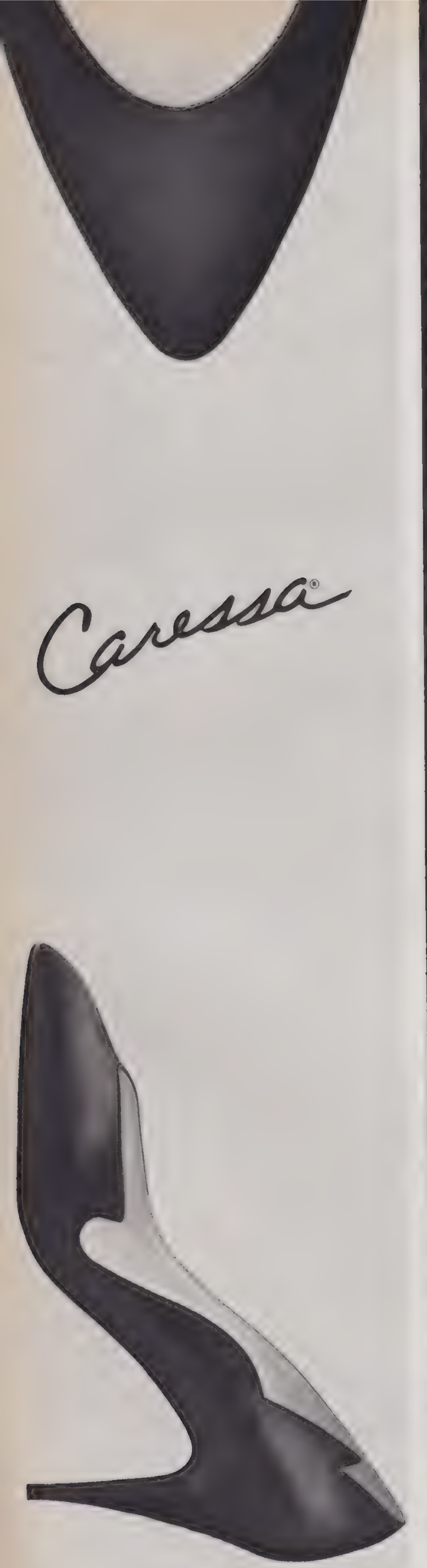

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horoscope

BY ROCKIE GARDINER

September's Astrological Weather: Sense and sensibility are the gifts the Virgo sun bestows this month. But from the 6th through the 11th, Jupiter's optimism and Uranus' unpredictability cause Pisces, Leo, and Gemini to act irrationally. Everyone else's nerves are on edge, waiting for the other shoe to drop. Tensions ease with the Harvest Moon on the 17th, but even resilient Scorpio and peace-loving Taurus can't negotiate a lasting truce until the sun enters diplomatic Libra on the 22nd.

VIRGO August 23-September 22 Take direct action in the days following the Virgo new moon on the 3rd to insure that you get exactly what you want for your birthday. As the sun and your Mercury ruler meet in your sign, you'll be most effectual; your mate will still be under Jupiter's generous influence, and even your parents or a sibling are likely to astound you with a magnanimous gesture. A romantic attachment formed the weekend of the 13th can temporarily confuse or upset you at the end of the month. Finances, however, will be healthy.

LIBRA September 23-October 22 September is usually the time of year Librans withdraw from the social whirl and, free from the influence of friends, make an attempt to listen only to their own thoughts. Because most of the planets are now in what Carl Jung termed "your quadrant of intuition," acting on hunches makes sense. Differences with a family member can be resolved on the 9th; a romantic attachment deepens on the 13th. In the last week, while your Venus ruler is protected by Jupiter, finances should improve.

SCORPIO October 23-November 21 During the second week, Venus in your sign adds subtle charm to Scorpio's art of blatant manipulation. In addition to a greater personal magnetism, the Virgo sun and your Mars co-ruler increase your powers of persuasion. Use these advantages to see friends, a child, or a lover through their erratic behavior, which may threaten to upset your own financial and emotional balance around the 11th. By the end of the month your primary relationships will be delightful again.

SAGITTARIUS November 22-December 21 Uranus intensifies your desire to break with tradition and detach yourself from wearisome relationships. The stress placed on your Jupiter ruler in the second week might explain another of your extravagant shopping sprees, but guard against overconfidence and impulsive behavior at work. If you don't handle career and family matters diplomatically, you may be overwhelmed by feelings of remorse at the end of the month when Jupiter's compassion knows no bounds. A cloudy financial picture won't brighten 'til mid-October.

CAPRICORN December 22-January 19 Don't think twice about accepting an opportunity to travel or return to school the week of the 8th. The stable support the comprehensive Virgo sun offers ambitious Mars in your sign will help you expand your capabilities and refine your professional goals. And don't worry about the cost. There's an excellent chance that you'll recoup your expenses in November. As the month ends, watch out for Neptune's tendency to overidealize and romanticize your personal life.

AQUARIUS January 20-February 18 Another radical departure from your usual behavior awaits you in the second week, while your future-oriented Uranus ruler is being challenged. In your search for better financial opportunities, you may have to leave old acquaintances behind and depend on the professional advice of strangers for a while. In the last week, your employer or parents can be surprisingly gracious and generous, enabling you to indulge in a few luxuries to ease any discomfort or sense of alienation.

PISCES February 19-March 20 You may take an unexpected career step the week of the 8th, when Uranus, the planet of progress, motivates you. Although your anxiety level may rise, so will your potential for personal growth. Don't rely too much on your partner's advice, because, while the Virgo sun transits your marriage house, he'll tend to see only the picayune details instead of the whole new picture you're painting. As Venus lends encouragement to Jupiter in your sign, look for a mentor's approval and assistance during the last week. *(Continued on page 206)*

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HOROSCOPE

(Continued from page 202)

ARIES March 21-April 19 During the first two weeks, while the Virgo sun supports your Mars ruler, your boss may finally recognize your unique abilities. Mothers gain status from a child's talent; risk-taking romantics become more involved in a discreet love affair. Take care traveling around the 11th—this trip could be more exciting than you anticipated. After the Libra sun enters your partnership house on the 22nd, direct your energies toward a joint marriage or business venture. But try to be realistic, because no success can live up to your expectations.

TAURUS April 20-May 20 Intimate relationships become more intense in the second week as your Venus ruler is colored by Pluto's strong sexual magnetism. At the same time, the Virgo sun, in your house of pleasure and romance, attracts a foreign businessman, graduate student, or professional mentor. Your favorite charity event will have the best chance of being a financial and social success if it's scheduled for the 28th, when Venus benefits from Jupiter's philanthropy and enthusiasm. That aspect can also transform a professional acquaintance into a close friend.

GEMINI May 21-June 21 The Virgo new moon on the 3rd ushers in an unusually hectic ten days of business, household, and family activities for you and your partner. Although your perceptions will be especially acute, try to restrain yourself from acting totally on impulses that, no doubt, you'll later regret. Once your Mercury ruler enters gentle Libra on the 14th, you'll be more amenable to the suggestions of others and more relaxed about going out and having a good time. Keep an eye out for an easy way to advance your career at the end of the month.

CANCER June 22-July 22 Back-to-school expenses could run higher than you anticipated because the Virgo sun, in your house of education, is out of favor with Jupiter's customary largesse. Consider working overtime or taking on a part-time job later that week when Uranus clarifies an ambiguous employment situation. Relationships with those you love continue to improve, so when Venus benefits from Jupiter's good luck at the end of the month, you'll have a reason and the wherewithal to celebrate.

LEO July 23-August 22 Your chances of increasing your income during the first two weeks are excellent; however, a Uranian element of risk suggests that you avoid investing in glamorous hi-tech stocks and, instead, ask for a raise in salary. Because your romantic life is under the same stress it endured in June, you once again may feel like breaking off an unconventional relationship. After your sun ruler enters sociable Libra on the 22nd, you'll be drawn to a more creative crowd—artists and actors who involve you in a community arts project or amateur theater group.

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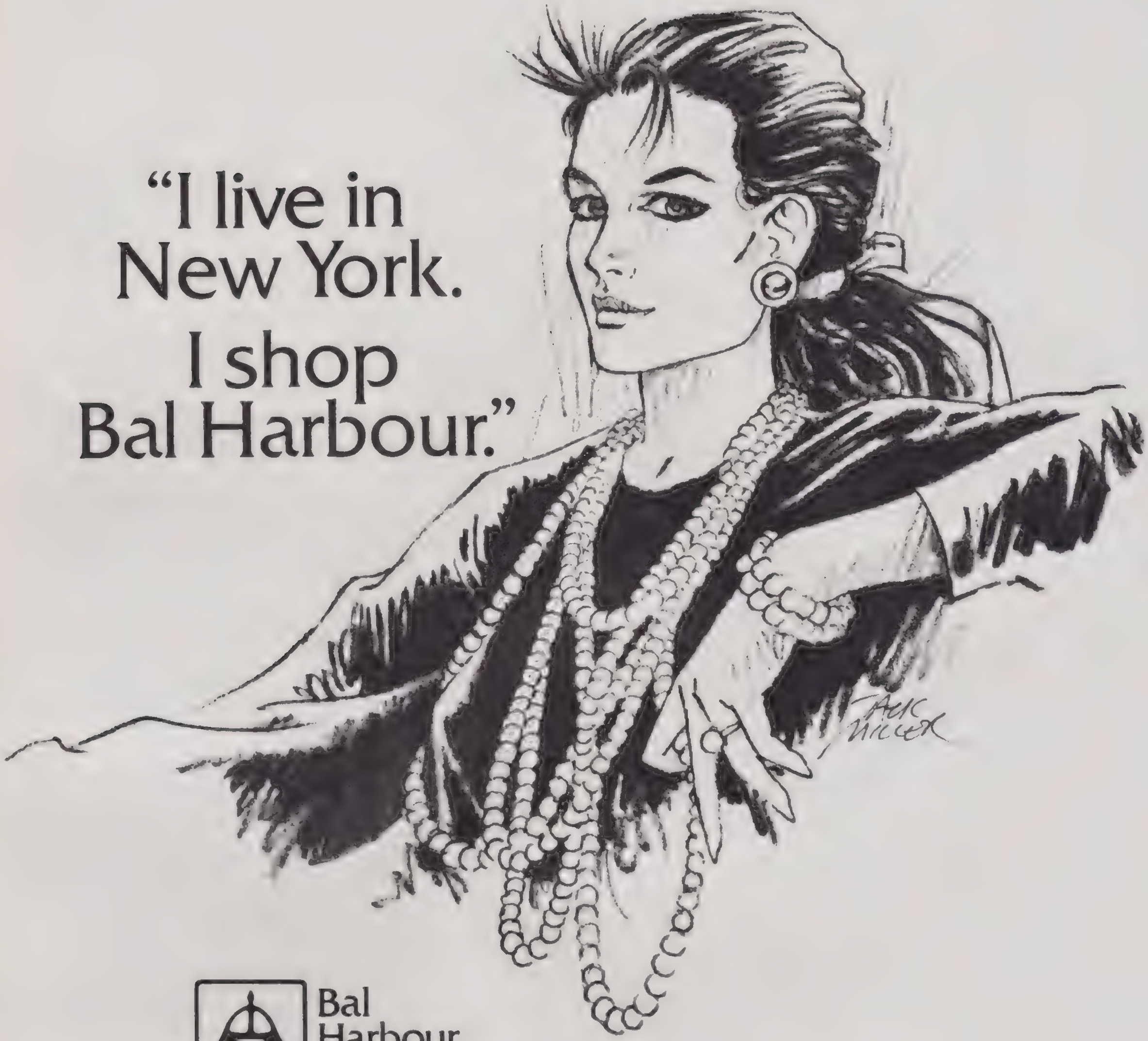

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FITNESS NOW

Take a walk!

When my heart is broken, the bottom has dropped out of my world, and I have a stone in my stomach, I tend to think in clichés. Most of them only make me feel worse. (Can a broken heart ever *mend*? When the bottom drops out, like a soaked grocery sack, can it be replaced? How can I wait a millennium for a stone to turn into a grain of sand?) But I dredge up one encouraging cliché, remembering how in old gangster movies a sleazy hood often snarled to his rejected moll, "G'wan, *take a walk!*"

I know it is supposed to be an insult, but I find those words more helpful than shelves of books on recovering strength and spirit. I have sampled many remedies; in the end, nothing works for me as well as a good long walk.

I've tried other forms of exercise. First, no exercise at all. For a while I huddle under the covers, until the darkness becomes boring. Then I swim, play tennis, jog, or enroll in a class of aerobic dancing. All vigorous, even frenetic activities. But, like jumping on a merry-go-round, how do these make you feel when you get off? Dizzy, tired, and a little unsure of the ground under your feet.

That's the first reason to start walking: it is reassuring. When you think nothing will ever function properly again, walking is still possible. One foot after another, you swing out along the sidewalk, in the simplest body rhythm you learned as an infant. Look, you can still do it! Even if you are carrying your pain with you, you are *moving*.

Now, where do you want to go? On therapeutic walks, I often plan to reward myself midway: perhaps a browse through an expensive shop, or a stroll through the farmers' market. To force yourself out of the house, sometimes you need to offer yourself a bribe.

But once you've discovered you can indeed walk, and can go someplace in the bargain, you need to establish a routine. First, I find a basic route, exactly a mile long, that starts and ends at my front door. For this walk, I don't need an exciting itinerary; I just need to know how long it is. Am I a little edgy before a dinner party? I glance at the clock, grab my sneakers, and set out. The predictability of this walk is comforting. Walking fast, I know I will be back in sixteen mintues. At the end, I can whirl around again, turning it into a two-mile walk, or three, or even four.

If you do your measured route often enough, you begin to notice things. Even if your route, like mine, runs by rather ordinary houses on ordinary streets, you see differences from day to day: geraniums set out on a front step, zucchini lengthening on the vine in a garden. And you'll see the people whose steps and gardens you pass; they will begin to return your greeting as they watch you stride by, determined and self-confident.

Depending on where I've been living, I've found solace on both city and country walks. Once I determinedly explored every mews I could find in London's Chelsea, pretending I might someday retire behind a shiny red door. I've walked across bridges I didn't think had pedestrian space (but they did), found river paths almost hidden by weeds, delighted in towering pink hollyhocks in an alley I was sure contained only trash-cans. Once in New Hampshire, on a day when I thought my life had ended, I was astonished I could still admire tiger lilies blazing among a clump of weeds on a country road. If I can appreciate those lilies, I thought, something in my spirit, numbed as it was, was still alive.

"When the bad news comes. I head for the door... to recover my strength and spirit..."

As my life mends again, I like to go for walks in different kinds of weather. Sloshing through the rain, letting it bounce off an umbrella or soak through a scarf; trudging across snowdrifts, feeling my thighs stretch with each giant step; striding evenly through the heat of a summer's night, letting the perspiration roll down my back; facing a cold autumn wind and buttoning my jacket to the chin; I walk on, revelling in my own resilience. Not only can I surmount the weather, telling myself that nothing need keep me inside, nothing need stop me; but I also remember when I walked here last spring, or summer, or winter. I have survived; and, with luck, grace, and hard work, I will continue to survive—and to walk, to new places and new times.

So when the bad news comes, I head for the door. Later, when I'm ready, I know I'll need to talk it out. But first, I also know, I need to *walk* it out. When that gangster scornfully told his lady to take a walk, I hope she did.

—SUSAN ALLEN TOTH

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HAIR NOW

Day-into-evening style . . . volume-boosting advice

SIGNALS OF A NEW SEASON **Today, there is no longer a single hair "look" that defines a season. Once a woman has found a hair length, a shape that works for her, she doesn't want a total change every few months, but she might want to make subtle changes to update her hair's cut and shape. What you'll notice first about the styles here—all seen again later in this issue—is their "real life" appeal, their very modern simplicity. Where the differences come in: in hair's slightly longer shape, its movement off the face, in the attractiveness of simply using a dab of gel (on wet hair) or pomade (after hair is blown dry) to heighten hair's natural texture and wave. What you *won't* see this season are complicated styling tricks. Even at night, hair is understated, controlled, *not* overmanipulated. Think of the new "balance" of shoulder-length hair brushed back at the crown, with a small "flip" at the nape. For a special evening, consider the charm of a small, neat topknot, or a one-of-a-kind hair ornament.**

NIGHT

P.M. control: neat, off the face (far left). Special effect: the "veiled" topknot (center). Near left: parted bangs, fuller, freer.

DAY

Two "takes" on one of the season's most appealing looks: near right, chin-length, blunt cut; far right, layers, wave.

Top, left and center Hair by Garren NY, makeup, Kevyn Aucoin. *Right,* STEVEN MEISEL. Hair, Oribe, makeup, François Nars. *Bottom, left* ALEX CHATELAIN. Hair Shunji for Jean Louis David, makeup, Margaret Avery. *Right,* WAYNE MASER. Hair, Pascal Cruca for Bruno Dessange, NYC, makeup, Andrea Paoletti. Sketch, RODGER DUNCAN

STYLE BOOST

Maintaining hair's fullness and body begins with the right cut for your hair texture, includes habits and care. Important: keeping gel, mousse, pomade away from the scalp, using hair-care products that improve hair's condition but don't build up (example: new Ivory shampoo and conditioner). For more help, stylists can place a perm or loose body wave only where hair needs fullness—such as on the bottom few inches of below-shoulder hair to keep it from going flat, a new technique NYC/Paris stylist Jean Louis David calls a "half-length" perm. In allover perms, there is more precision. Sebastian's salon Waves is gentle, less drying. Toni's at home Volumizer adds body, not curl.

BOWS!

The hair accessory of the season: an oversize bow, turning up in every "material" from black satin to "tortoise" to silver or gold. Above, for a special evening, a gold mesh bow with antique tassel, to wear on a low ponytail. (By Jack Rhodes, at Gerard Bollei at the Galleria, NYC.)

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Women in love . . . friendship, sex, and age . . . the pursuit of happiness. BY CAROL TAVRIS

WHAT FRIENDSHIP MEANS TO WOMEN—AND MEN

For men, traditionally, friendship rests on shared activities; for women, it rests on shared conversations. Margery Fox, Ph.D., and two colleagues at Fairleigh Dickinson University wanted to know if this sex difference lasts throughout life, and how the meaning of friendship changes over the years. To find out, they intensively interviewed thirty-one men and women in three age groups: ages eighteen to twenty-two, ages thirty-five to fifty-five, and ages sixty-five to seventy-five.

Among the young people, surprisingly, men's friendships were more durable than women's. Men rarely confronted friends whose attitudes or behavior bothered them, whereas the women were extremely sensitive to their friends' "flaws" and preferred to express their feelings even if that meant losing the friend. In young adulthood, women lose friends through disagreement; men lose friends as a result of drifting apart, geographically or emotionally.

In midlife, the researchers found, both sexes have learned to hold on to their friends. "Midlife women seem to have outgrown the naked and painful 'honesty at all costs' of the young," they report. They are still more confrontational than men, but they are more conciliatory than the younger women.

In the later years, both sexes, but particularly men, reveal a deepened understanding of the meaning of friendship. One reason is the greater difficulty of replacing friends who have died or moved away after years of connection. At all ages, though, friendships matter. As one older man concluded, "Without friends, you're like a book that nobody bothers to pick up."

INTIMACY—HOW CLOSE IS TOO CLOSE?

Some women don't just want to be close to their lovers; they want to lose themselves in their love affairs. According to Martha Bellew-Smith, M.S., and James Korn, Ph.D., at Saint Louis University, these women think that intimacy equals submission. In such *merger intimacy*, the dominated partner is absorbed by the more powerful partner and has no separate identity. People who merge are intensely focused on the relationship, compliant; and they manipulate their partners instead of asserting their rights directly.

By sacrificing their independent identities for the sake of love and security, many "merger" women avoid having an "identity crisis"—the challenging, sometimes painful process of defining one's own goals and beliefs. Taking on a lover's identity as one's own used to be considered the normal way for females to behave. But after having struggled to define their independent identities and beliefs, women may achieve what Bellew-Smith and Korn refer to as "egalitarian intimacy"—a closeness that acknowledges both members' feelings and goals, and embraces a humanity that transcends stereotypes.

A NEW ROUTE TO FULFILLMENT

Years ago, Abraham Maslow described the ideal "self-actualizing" individual—the person whose basic needs are satisfied, who is free of neurosis, and who uses his or her capacities to the fullest. The idea was promising, but how in the world could you confirm it—much less distinguish a person who was "self-actualizing" from one who was merely self-absorbed, the sort who would say, "I'm sorry about leaving you and the nine children, but I must go fulfill my potential"? Alvin Jones, Ph.D., a psychologist at Cumberland County Mental Health Center in North Carolina, and Rick Crandall, Ph.D., editor of the "Journal of Social Behavior and Personality," who have developed a new index of self-actualization, find that people who truly are self-actualizing are "time competent": they live in the present, rather than the past with guilts and regrets, or the future with over-idealized goals or fears. They are also guided by their own standards and principles rather than by external pressures and influences. They have high self-esteem, tend to be extroverted, and feel responsible for others. Rather than ignoring others' feelings and needs, the researchers found, self-actualizing people have close connections with others. The good news, say Jones and Crandall, is that self-actualization can be acquired—in group therapy, in assertiveness training, and in life experiences. By whatever means, they conclude, the key to self-discovery is self-acceptance.

THE REAL ROOTS OF COMPUTER ANXIETY

Why are so many girls and women turned off by the thought of computers? The answer has often focused on something about females—their math phobia, computer anxiety, or some other such neurosis. But according to Sara Kiesler, Ph.D., and Lee Sproull, Ph.D., both at Carnegie-Mellon University, and Jacquelynne Eccles, Ph.D., at the University of Michigan, "computing is neither inherently difficult nor uninteresting to girls." The problem, they say, lies in the *culture* of computers—a macho, male-oriented culture that at best is uninteresting to girls and women and at worst actively irritates them.

Computing is part of a larger social system that has its own language, insiders' status hierarchy, and conventions. This culture is alien to many women. Video arcades (where most children first learn about computers) are the pool halls of yesterday—male hangouts where a girl's role, if any, is to cheer on her boyfriend rather than perform in her own right. Video games ("Torpedo Terror," "Hellfire Warrior") are boy-oriented. Educational games often also involve themes of war, violence, and male sex-typed sports. And the adult environment of computers—ugly, functional rows of terminals—is often unattractive to women.

There is little evidence to suggest that girls and women have special difficulty with computers—they learn as well, if not as eagerly, as men do, and, indeed, computer programming was originally low-status "women's work." Educators, employers, and women themselves must act now to make the "culture of computing" more appealing to women, or women will remain second-class citizens in the computer world to come.

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money

Bonds for glory—the last tax shelter? . . . how to shop for a bank account . . . credit card tips. BY GORDON WILLIAMS

BANK ACCOUNTS—CASHING IN ON THE NEW DEALS

If you haven't looked lately at how your bank is treating your money, you'll find things have changed. Deregulation allows banks to pay any rate of interest on accounts they want. That *should* mean a better deal for you; but often it means new pitfalls that can turn your account from money-maker into a money-loser.

Many bank accounts these days are "tiered," which means that the interest an account earns depends on its balance. A money-market deposit account might pay 6¼ percent interest if you have $2500 on deposit, 6 percent if there's $500 to $2500, and 5½ percent if there's less than $500. Let your deposit fall below a minimum at some banks, and not only does the interest rate drop, but you'll be hit with a penalty. Also, most banks now charge more for services—monthly maintenance fees, charges for each check and for each automatic-teller-machine transaction.

For these reasons, shopping for the best banking deal is now more important than ever. Ask about the minimum deposit required, the interest rate, how it is compounded (daily, weekly, or even quarterly), how the interest-rate tiers work, and about all the fees and penalties you could be subject to. Robert K. Heady, publisher of *Bank Rate Monitor* in North Palm Beach, Fla., says, "You'll want to know what your money will earn in one year—in dollars and cents—after subtracting all the fees and charges. Take that answer and shop it, bank by bank."

Don't just look at banks, though. Check out savings and loans, savings banks, and credit unions; they all tend to offer better deals on your money than banks do. Also, think about shuffling accounts around. Fees on interest-paying checking accounts (NOW accounts) can be so high that a regular checking account may be better. Money-market mutual funds aren't covered by deposit insurance—and many won't let you write a check for less than $500. But they pay a bit more than bank accounts, and they lack the tiers or penalties that can make it costly to keep money in the bank.

CREDIT CHECK: WHAT'S BEST?

Other interest rates have tumbled, but you're most likely paying as much on your bank credit card as ever—probably 19 percent or higher. If you let an unpaid balance run from month to month (70 percent of us do), that's expensive borrowing. And if you do pay up, nearly all credit cards charge an annual fee of at least $20.

But most cities now have at least one or two banks that offer no-annual-fee cards, or cards that charge less than 19 percent interest. Just as savings and loans and credit unions often have the best deal on savings and checking accounts, they typically charge less on credit cards.

You can often save still more by getting your card from an institution in certain states. Connecticut passed a law this year limiting credit card interest to 15 percent. Arkansas banks charge even less (recently 11½ percent), thanks to that state's low usury ceiling. The Bankcard Holders of America offers lists of banks that don't charge an annual fee (333 Pennsylvania Ave. S.E., Washington, D.C. 20003; $1.95), and of banks with low interest rates ($1). If you pay the balance each month, no-fee matters most to you. If you run up a balance, a low rate is most important. Look also at the bank's grace period. That's the time you have after a purchase—as long as twenty-five to thirty days—before finance charges begin. Some institutions, says Elgie Holstein, associate director of the Bankcard Holders, have publicly cut their credit card rate—and quietly eliminated the grace period. By all means go out of town for your credit card if you can save money. There's no need to have a card from a bank close to home. Any complaints about charges on your card must be in writing, even if your card is from a bank down the street.

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Recently, you could buy a Treasury bond yielding 7½ percent—guaranteed by the U.S. Government but subject to federal income tax. Or, you could buy a high-quality municipal bond yielding 7¾ percent, free from all federal taxes. If the bond was from an issuer in your state, it probably was free from local taxes, too.

In general, municipal bonds are of interest to anyone with more than $30,000 in taxable income (if single) or $36,000 (if filing jointly). The new tax reform law, by cutting tax rates, will reduce the tax-saving advantages of municipal bonds. But other tax shelters will fare even worse— *(Continued on page 268)*

Gordon Williams *is business correspondent for ABC News, and a frequent writer about finance.*

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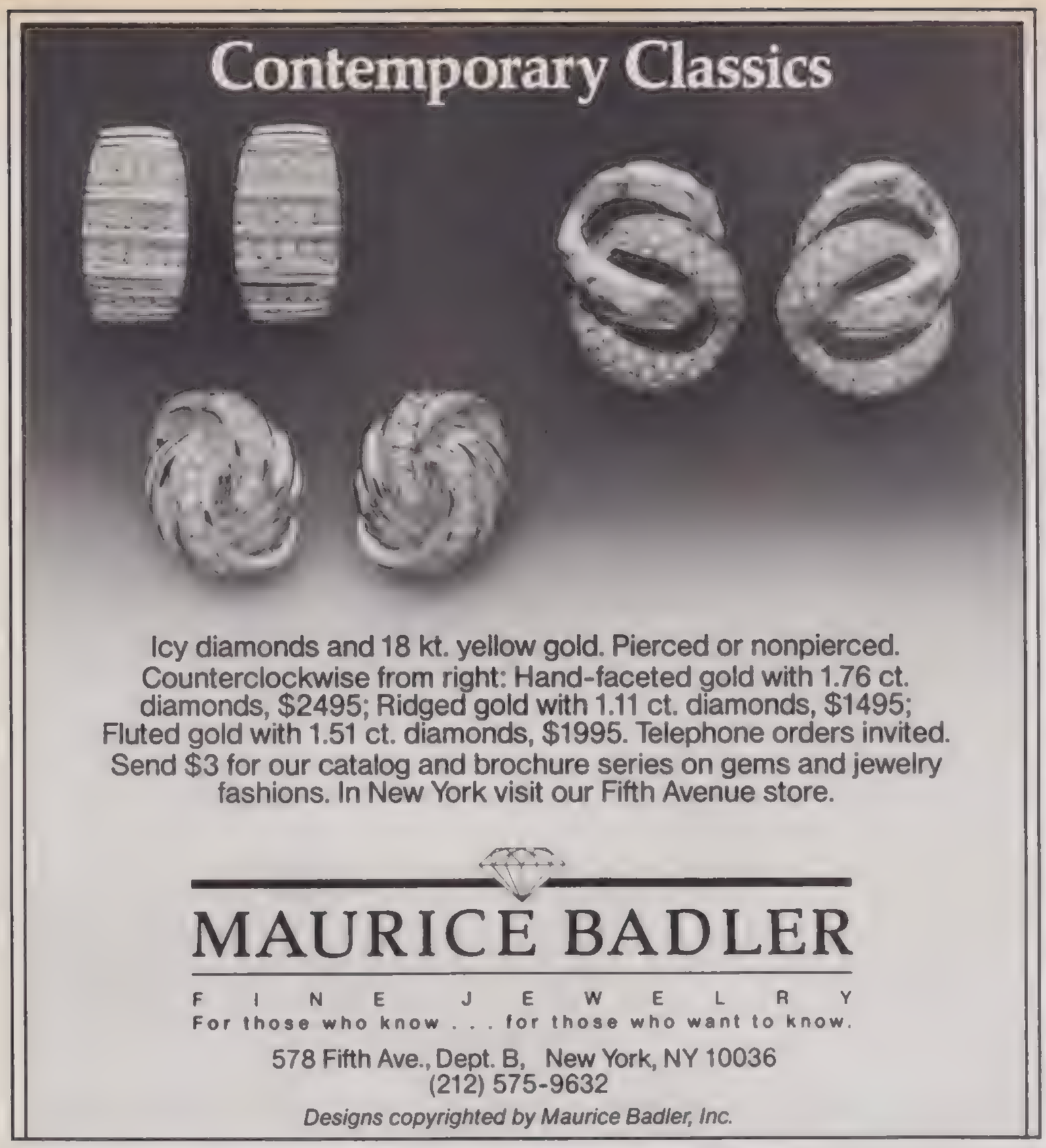

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(Continued from page 266)

many, in fact, will be wiped out completely—so municipals should stay popular.

Investing in municipals used to be somewhat chancy. A corporation must have its books audited by an independent CPA; but until 1980 a city could have its books examined by the mayor's kid brother. Municipal bonds are rated (from AAA on down, by Standard & Poor's and Moody's), but you never really knew how accurate the rating was.

Now, you can believe a municipal-bond's ratings, because the issuer must have an independent auditor go over its books. Even better, you can buy municipal bonds with their interest and principal insured against default. As with any investment, you can lose money on munis because the market price of your bonds has fallen; if interest rates rise, bonds' values drop. But if you buy an insured bond, you won't lose money because the issuer can't pay off its debt.

"All insured bonds automatically gain a triple-A rating," says Byron Klapper, vice-president of Standard & Poor's Corporation. AAA goes only to the best of bonds. Next, in descending order of quality, come AA, A, and BBB (or Baa at Moody's). Anything below that is called a "junk" bond, and is not for anyone but the daring. Each step down raises the bond's risk—and its reward. Recently, the average yield was 7¾ percent on AAA municipal bonds and 8¼ percent on riskier BBBs. "You have to balance yield against peace of mind," says Jim Lebenthal, president of Lebenthal & Co., Inc., in New York City. "But even at Baa, you're not slumming."

At $5,000 each plus commission, municipal bonds aren't cheap. "Most buyers belong in 'packages' of bonds," says Lebenthal. That means a municipal-bond mutual fund, or a municipal-bond unit trust.

As you'd guess, a municipal-bond fund is a mutual fund that invests in munis. Investors can start with as little as $1,000 and, if they buy no-load funds, can avoid a sales commission. There are scads of muni-bond funds—some stressing low risk, others high yield. Either way, the fund managers are supposed to keep changing the portfolio to maintain as high a yield as they can.

Unit trusts, the other form a "package" of bonds can take, are created by brokerage houses that deal in municipal bonds. The trust consists of a portfolio of bonds that, once assembled, does not change. Investors buy units in the trust—usually for $1,000 each, plus a commission of $35 to $40 per unit. Because the bonds in the trust never change, unit trusts make the most sense if interest rates are high, and seem likely to go lower. The rate the trust pays the day it is created is the rate it will pay until the last bond matures (in up to thirty years).

Look into funds and trusts consisting solely of municipal issues from your state. That way you skip federal, state, *and* local taxes—which is a heap of tax-sheltering from one investment. ▽

Helmut Newton/*"L'Ultime Séduction," Paris* 1985.

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FITNESS NOW

Our bodies are shaped more through habits than exercise

One of the most fundamental yet frequently overlooked areas of body care: posture and alignment. Exercise can trim and strengthen; but, by itself, it can't hide or correct faulty, misaligned spinal contours—e.g., rounded shoulders, swayback.

What's obvious about posture: it's crucial to looking good. What's not: it's critical to maintaining a healthy body. Alignment techniques—Feldenkrais, Alexander—vary in approach, but share the premise that the way an individual holds and moves the body not only can cause physical problems but poorly toned muscles.

Proper alignment can change the shape of the body in ways that exercise cannot. It alters the appearance of body proportion and can actually make some people look pounds thinner.

The words "posture" and "alignment" are used interchangeably by movement specialists. But posture—defined as the positions of the limbs—is much more than a square-shouldered, upright stance. (Holding any stiff position, in fact, can cause as many problems as slumping can.) Posture is the process of aligning the body in relation to each part.

In an aligned, balanced skeleton, body weight is evenly distributed through the center of the bones. Bones carry the weight, muscles move the bones. Joints move smoothly through a full range of motion. But, the bottom line in alignment is really muscles. The body can be flexible and strong; but if the muscles and bones are not properly aligned, they hinder rather than help movement.

How does alignment go askew? Consider the effects of daily living on a balanced skeletal structure. Postural habits are learned from birth through imitation. Social customs also contribute. Wearing high heels tightens women's calves, hyperextends the back, throws weight onto the balls of the feet. Those who stand for long periods tend to throw their weight onto one leg or hip. The position looks relaxed; but shifting weight onto one leg strains the body, *(Continued on page 274)*

BAG LADIES

One thing known to distort alignment: carrying heavy handbags on a day-after-day basis.
Adding extra weight to one shoulder (with a shoulder bag) or to one arm (with a tote) creates an imbalance, pulling the body off center and affecting your posture as you walk.
According to Robin Powell, Ph.D., some women also tense their muscles in order to hold a bag in place over the shoulder. Consequences: enlarged, overdeveloped, tense shoulder muscles; or, an unevenness between shoulders, with one sometimes inches higher than the other.
Ideal position is a balanced one: using a daypack or slinging your bag across the opposite shoulder, so weight is evenly distributed.
If you're carrying bags of groceries, make them of equal weight, distributed evenly between your two hands. Other suggestions to minimize the weight you carry: use a lightweight bag; keep contents to essentials only.
Switch the bag frequently from one shoulder or hand to the other, so that one side is not overstressed.
If you carry a heavy tote, you should be able to swing it, keeping your arm loose. If arm muscles contract in order to hold the bag, that signals it's too heavy and could cause strain.

ERIC BOMAN Hair, Odile Gilbert for Bruno Dessange; makeup, Francois Nars. Details, last pages

OPIUM

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(Continued from page 272)

can aggravate other postural weaknesses and result in pinched nerves, strained muscles, distorted bones.

Then there are postural habits acquired on the job. Chairs that are too deep invite abdominals to sag, back muscles to curve and weaken. Bending over a desk for many hours rounds shoulders and overstretches the back. Most muscles work in pairs. If the back is overstretched, abdominals weaken. When you stand, abdominals remain pushed out, encouraging a pot belly.

The body registers these daily postures—and conforms accordingly. Repeated constantly, such positions become habitual; but just because a position is comfortable doesn't mean the body is balanced or aligned.

Without proper alignment, certain fitness objectives are impossible to achieve. According to Robin Powell, Ph.D., a movement specialist at New York University's Jerome S. Coles Sports and Recreation Center, it's difficult to get rid of saddlebags, for example, if they're caused by habitually rotating the thigh muscles inward. Similarly, exercise will tone a flabby belly, but won't get rid of a protruding tummy caused by tight back muscles.

The point behind proper alignment is that being fit involves more than just working out at the gym. Thirty minutes of exercise doesn't negate how you handle your body during the rest of the day. "People get in trouble if they don't use postural muscles correctly in daily life. They may be working out like crazy; but if they are sitting for hours at a desk, or walking around slumping, they aren't utilizing postural muscles to their advantage," explains Valery Lanyi, M.D., clinical associate professor, rehabilitation medicine, New York University Medical Center.

"Make a fist and hold it," says Dr. Powell. "That's how much tension goes into misalignment patterns." The most common areas where muscle tension can occur are the lower back, neck, and shoulders. The goal in alignment is to lengthen contracted muscles so that when they become strong and flexible, they work in a balanced way.

Often, people aren't aware of bad postural habits until a strenuous workout or stressful situation increases the tension in that area. A back injury while lifting furniture, or injury to the ankle during an aerobics class, could be caused by chronic muscle weakness owing to prolonged alignment distortion.

"Good alignment means you have good posture," says Dr. Lanyi. How to locate alignment mistakes: stand in front of a mirror; look at your posture. From the front: are both sides of your body identical? Is one shoulder more prominent than the other? Is one leg turned inward more than the other? From the side: Do shoulders roll in? Is the neck forward? Is the back overly curved? Are you aware of any muscle tightness or tension?

Correcting alignment is a two-step process: 1. becoming aware of tense muscles; 2. learning to release/relax them. The key is reprogramming the brain to become alert to the body's positions. "In order to change poor posture, you have to bring the patterns into conscious control," says Powell, who instructs students to isolate a tight muscle and then, slowly, to move it. The result: a release of tension and an increase in the joint's range of motion.

Unlike other aspects of exercise, alignment isn't something you work on for a few minutes a day. To be effective, you must be conscious of body position in order to adjust stance or to relax tense muscles. If, for instance, your habit is leaning into a leg with all your weight, check your position from time to time while you're standing—on a street corner, waiting for a bus, etc. Through repetition, over time, the body will learn the correct position; and old habits will become uncomfortable.

The best advice for working on alignment: keep your body flexible (with yoga or stretching exercises) so that joints have access to their full range of motion. To minimize muscle tension, never stay in one position for any length of time. Move around, change position, so that your body doesn't become too attached to any one pose.

—JUDITH ZIMMER

WHERE TO GO...

The following programs concentrate on improving posture and alignment by strengthening, stretching, and relaxing your muscles, which support your bones. They do *not* manipulate the skeletal structure in any way. Any woman should consult her doctor or a qualified orthopedist or physiatrist first, before beginning any of these (or any other) exercise programs. The addresses here are the national referral centers; they can provide the names of instructors in your city.

THE ALEXANDER TECHNIQUE: **It concentrates on eliminating unnecessary muscle tension. Instructors use a hands-on approach, guiding students through sitting, standing, walking and other movements. Contact the American Center for the Alexander Technique, Inc., 129 West 67th Street, New York, New York 10023; (212) 799-0468. Or 1913 Thayer Avenue, Los Angeles, California 90025; (213) 470-2672.**

THE FELDENKRAIS TECHNIQUE: **Gentle, structured movement sequences lead to greater ease and range of motion, improved flexibility and coordination. Contact the Feldenkrais Guild, Inc., P.O. Box 11145, San Francisco, California 94101; (415) 550-8708.**

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BEAUTY NOW

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POWER WORKOUT

For Jewell Jackson McCabe, founder of a NYC management consulting firm; president, National Coalition of 100 Black Women; and government and community activist, a typical working day begins with an 8:00 A.M. meeting, runs through a working lunch and into a business dinner or black-tie benefit at night. She owes her resilience—and her shape—to daily exercise. "A year ago, when I began making excuses not to exercise, I invested in an at-home rowing machine, a stationary bike, and free weights—all of which I keep in sight in my bedroom. Seeing that equipment every morning is a great prod."

As a frequent public speaker, McCabe says she has learned that "first impressions count. I consider posture, hair, even something as superficial as lipstick to be as much a part of my job preparation as being up-to-date on public affairs. At the age of forty, I've also learned a few shortcuts that allow me to spend less time on my appearance. I never skip a manicure; but I wear only clear polish, except for special occasions; there's nothing less professional than chipped red nails."

What about age? "I find getting older exciting; my experience is greater now than I ever dreamed of twenty years ago. Perhaps the biggest reward has been a sense of my own voice, of my ability to motivate other women for positive change."

EXERCISE SPECIFICS
A three-part program of daily exercise boosts motivation, prevents boredom, says McCabe. Her routine: stretches, *top*; followed by fifteen minutes of aerobics on rowing machine, *center*, or stationary bike; then cool-down stretches. Alternate days: strength work with light weights, *right*. When she travels? "I pack leotard, tights, dance for a half hour in my hotel room."

DOMINIQUE NABOKOV

Skin & Age

Thinking today: that women want skin-care products that address specific problems, needs, that provide the plus of sun protection, don't feel heavy or greasy on the skin. To that end, there are new lightweight, skin-protecting lotions that can be worn under makeup or alone, are fragrance-, oil-free (Charles of the Ritz Age Zone Controller, for one) as well as water-based creams formulated to be gentle enough for use in the delicate eye area (Irma Shorell's Years Younger). Another example of attention to realistic needs: Germaine Monteil's introduction of a moisturizing cream for one of the first skin areas to "tell" a woman's age (the throat) and—another first, a sign of the times—Monteil's ad campaign featuring two over-forty women, neither of whom have ever been "models" before.

Staying Grey

As more and more women choose *not* to use haircolor to "cover" grey, they need to pay greater attention to hair's condition, says haircolorist Elsa Serra of the Louis-Guy D salon in NYC.

"As hair loses pigment, it becomes drier and more fragile," Serra explains. **Daily:** Wash hair with a gentle (i.e., non-detergent) shampoo. **Once every two or three days:** use a brightening shampoo (such as Revlon's Glis'n or Clairol's Shimmer Lights) to prevent discoloration and keep hair shiny. **Once a month:** go for a salon deep-conditioning treatment or at-home protein "pack" to help keep grey hair soft, manageable.

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Best fine-hair cut . . . flaky scalp . . . thicker hair through coloring?

Q What's the best way to cut fine, straight hair so that it appears fuller? How should I style my hair for maximum body?

A Fine, straight hair should be no longer than shoulder length; if it falls below shoulders, the ends will begin to split, making hair appear thinner, says hair pro Geri Cusenza, Sebastian, International. "If your hair is fine, ask your stylist to cut it *dry*, so he can tell how much weight is being built into hair. Blunt cuts make hair look heavy. Better: bangs, wispy pieces around the face, a few layers at roots or ends to give hair movement, lift."

Avoid overusing styling products, especially those containing paraffin wax, which weigh down hair, adds stylist Damien, La Dolce Vita salon, NYC. "Use only dollops of mousse or gel, applied at the roots, being careful to keep it off your scalp. Never rub scalp vigorously when styling; oil glands become more active, making hair more limp.

"Hair's body is stripped most often by heat appliances which dry out hair, reducing hair's natural movement, bounce. Let hair dry naturally when you can. If you must use a blow dryer, make sure hair is not soaking wet; set the dryer at a cool setting."

Q I have a flaky scalp but am told it is not caused by dandruff. Can an anti-dandruff shampoo control the flakiness? What is the best course of action?

A A flaky or scaling scalp that isn't caused by dandruff may be the result of build-up from shampoos, conditioners, styling products; dry scalp; skin irritation; sunburn; or occasionally fungus, says Wilma Bergfeld, M.D., The Cleveland Clinic Foundation, head of an FDA advisory committee on dermatological drugs.

Most likely, a flaking scalp is related to a woman's skin type and styling routine, says Dr. Bergfeld. "If, for example, you have dry facial skin, you probably will have a dry scalp, too—because face and scalp contain approximately the same number of oil glands. Using an anti-dandruff shampoo or a shampoo specifically designed to remove flakes will help to eliminate scaling; but you should also use a moisturizing hair/scalp conditioner.

"If you style your hair frequently with gels, mousses, etc., you may want to cut back because they can build up on hair, scalp and cause flaking. An anti-dandruff shampoo will help to eliminate flaking; but you also may want to try one of the new stripping shampoos designed to eliminate build-up.

"If flaking is a result of a sunburned scalp, an anti-dandruff shampoo will not help. Instead, try a cool-water compress; if skin is severely burned or broken, see a dermatologist."

What's the difference between an anti-dandruff shampoo and a shampoo designed to "remove dandruff flakes"? An anti-dandruff shampoo, such as Procter & Gamble's Head & Shoulders, is an over-the-counter drug that claims to "control" dandruff and contains an active drug ingredient okayed by the OTC panel of the FDA; the latter, such as Sassoon D, is strictly a cosmetic and contains ingredients that help to moisturize dry scalp. Both types of shampoo, however, will help to remove flakes that are *not* dandruff-related.

Using an anti-dandruff shampoo daily is safe, but doctors recommend an OTC product

Using an anti-dandruff shampoo daily is safe; but Dr. Bergfeld recommends using a non-prescription shampoo because prescription shampoos used daily may dry out fine hair, especially if it's been colored.

"Basically, if scaling doesn't disappear in two weeks, it may be something more serious—a skin irritation or an infection—and you should consult a dermatologist."

Q I've heard that haircolor can thicken a woman's hair. Is this really true?

A Although haircolor does not actually increase the diameter of individual hair strands, it can give hair a thicker appearance, says John Corbett, Ph.D., research & development, Clairol. The coloring process slightly "roughs up" the surface of each hair strand, so hairs do not lie flat on the head. This can help to make fine hair look less limp.

"Since highlighting covers only three to four percent of hair," adds Dr. Corbett, "it will not have a considerable thickening effect." If you don't want all-over color, consider, as alternatives, a more layered cut or a body wave. ▽

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VOODOO THERAPY

Do you believe in magic? Brazil's upper classes are taking their troubles to the gods of Macumba—and not to the analyst

BY LOUIS SASS

Ocean offering: flowers for the sea goddess

It is long after midnight in a poor suburb on the outskirts of Rio de Janeiro. Fifteen or twenty people—some in work clothing, others well-dressed—are standing in a walled garden outside a room where a ceremony is in progress. Tonight's ritual honors Eshú, the two-faced god who personifies the ambiguity of the universe, the coexistence of good and evil. An incandescent bulb in a shrine illuminates Eshú's effigy: a luridly painted kitschy mannequin, just over life-size—with a black hat, a trident, and fangs.

Inside, the drumming has been going on for hours, and the gods and spirits have already begun their descent. The mediums—fifteen or so, mostly women—are already in trance, dancing in front of an altar covered with figurines, burning candles, and offerings of manioc flour and rum. One medium has a sky-blue scarf and a mirror in her hand, signs that she is possessed by Iemanjá, the vain goddess of the sea. An older woman wearing a cape staggers slightly as she swigs from a bottle and cackles with laughter. She is possessed by a "carouser spirit." But the eyes of the congregation are on the Mother-of-the-Gods, the head priestess who is spinning about and grimacing as if transported. Suddenly, convulsively, she lurches backward, collapsing into the arms of two assistants who quickly lead her away.

When she returns a few minutes later with a cigar clamped between her teeth and wearing a red velvet costume, there is a faraway look in her eye. As the drumming dies down and the congregation falls silent, she sits in front of Eshú's effigy and begins to receive the people who have been waiting in the garden for their consultations. One by one the priestess listens to them, occasionally murmuring a few words, stroking a cheek, or blowing cigar smoke against a client's arm as she attends to the woes of a husband long out of work, a wife whose marriage is unraveling, or a mother worried about the delinquent behavior of her son. The words the believers hear, the touch they feel, are sacred: the priestess is no longer herself; the god Eshú occupies her body.

This ritual, which I attended recently in Brazil, is typical of the ceremonies of Macumba, one of a variety of ecstatic religions that closely resemble the Voodoo of Haiti or Santeria of Puerto Rico. Always influential among the poor, in recent years these religions—which offer a powerful mixture of magical remedies, psychological counseling, communal feeling, and spectacles of trance and divine possession—have been attracting large numbers of affluent and well-educated Brazilians. Though their practice was severely curtailed during most of this century—in fact, overseen by the vice squad of the Brazilian police—now these religions have achieved such respectability that a famous Mother-of-the-Gods has been received at the presidential palace.

All over Brazil—in fashionable areas such as the Rio districts of Copacabana and Ipanema as well as in the impoverished *favelas* and working-class suburbs—are the signs of offerings to Eshú, usually a candle lit and placed next to cigars and a bottle of rum left at a street crossing. At the hugely popular festival to Iemanjá (goddess of the sea) on New Year's Eve, tens of thousands of devotees gather at the beaches of Rio to light candles and send them out to sea *(Continued on page 300)*

PETER SCHNEIDER/Camara tres fotografia

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(Continued from page 296)

in toy boats in homage to their beloved queen.

Many of the Brazilians choosing to accept the sacred and magical universe of Macumba (or of one of the other varieties of Afro-Brazilian polytheism such as Umbanda, Candomblé, and Shango) are the sort who in our culture would seek help from psychotherapy. People who not so many years ago would have disdained these forms of African polytheism as "primitive" are now willing to leave their wealthy neighborhoods for the slummy areas of the *terreiros*, the cult houses where ceremonies and private consultations take place. They are part of a worldwide ferment of interest in ecstatic religion and magic cults, a trend even more marked in the Third World than in the industrialized West.

Those who become Mothers- or Fathers-of-the-Gods (the majority are women) are often highly respected individuals who possess an unusual degree of wisdom and psychological sensitivity. While some are charlatans, many provide genuine help to those who seek them out. Consulted for all sorts of specific complaints, financial difficulties, and physical ailments, they also treat those vaguer, often more intractable problems that in our society are the province of psychotherapists—e.g., anxiety, depression, or problems in relationships. Their treatments run the gamut from common-sense psychology to religion to magic. In treating a jealous wife, a Mother-of-the-Gods might recommend patience and a greater effort at understanding. She might suggest prayer and a sacrifice directed to the appropriate deity. Or she might counsel writing the rival's name on a slip of paper, sewing it into the mouth of a toad, and waiting for the toad to die.

In general, Western psychologists and psychiatrists have taken a superior attitude toward the witch doctors, shamans, and miscellaneous faith healers who minister to a similar set of ailments throughout so much of the world. Most psychotherapists think of themselves as men of science who have replaced myth and magic with reason and hard-won empirical knowledge. But shaman and psychotherapist may have more in common than this complacent Western view implies.

In a well-known article called "The Effectiveness of Symbols," Claude Lévi-Strauss, the eminent French anthropologist, describes the treatment by a shaman in the Brazilian Amazon of an anxious woman in the throes of a difficult childbirth. The shaman tells her a story of a hero encountering monsters on a trip down a dangerous river. Since the mythic story offered images that were symbolic of her inner experience, the woman was able to externalize her pains and fears and place them in a context of meaningfulness. This alleviated her anxiety and gave her a sense of greater control over her own experience.

Lévi-Strauss sees Western psychotherapy as operating in a similar manner—as offering the ailing or unhappy person not so much truth as a set of effective symbols, a language by which the chaos of life can be cloaked in a reassuring myth-like structure. Research on psychotherapy has shown, in fact, that nonrational factors such as suggestion, placebo effects, and the therapist's charisma—all the elements of faith healing—are important, perhaps even the crucial factors in the psychotherapeutic cure (as well as in the "medical" cures of many a seemingly physical ailment). It may be, then, that where shaman and psychotherapist differ most profoundly is not in *whether* they offer a mythic view, but in the *kind* of myth they present.

Despite their differences, all the major systems of Western psychology have certain tendencies in common. They all encourage the patient to focus attention on his own individual self, and they all operate with highly abstract concepts. But in contemporary culture—among the middle and upper classes in Brazil as well as in the United States—the problems that seem to be increasingly common are rather different from those for which Western therapies originally developed their techniques.

Rather than neurotic enslavement *to* unconscious desire, anger, or guilt, many people today are afflicted by detachment *from* the wellsprings of emotion and morality. Their problems tend to be "narcissistic" or "schizoid" ones—like a pervasive sense of devitalization or meaninglessness. And for many

such people, Western psychology—abstract, secular, and self-suffused as it is—may be less likely to alleviate than to encourage this malaise of modern life. Indeed, for many people, psychology can be (in the words of Viennese journalist Karl Kraus, psychoanalysis's first critic) "the mental disease which claims to be its own cure."

In Macumba, the mythical beings are anything but indefinite and abstract. Its gods (known as "Orishás" in the Yoruba culture of Africa, "Voduns" in Dahomey—hence the term "voodoo") are not detached or purely spiritual beings eternally apart from the world. Like the gods of ancient Greece, they are human-like presences who embody the forces of nature herself—thunder, the sea, or the forests.

Like the West African religions from which it derives, Brazilian Macumba is polytheistic and pantheistic. Its pantheon of divinities provides a rich vocabulary of character types, an array of lively moral presences through which the priestesses and believers can manipulate the inner world of the psyche. Since a person may "belong" to several gods, which often represent opposing or complementary tendencies, emotional conflict is often interpreted as the result of failing to pay sufficient respect to one of these sides of one's nature. Such errors can be avoided or overcome through the performance of certain ritual actions—like making a food offering or an animal sacrifice, or attending a special ceremony and receiving an Orishá in trance.

These possession rituals are a kind of psychodrama, an opportunity for expressing emotional conflict, for confessing guilt, and for acting out threatening fears and desires. A timid person may be transformed into a wrathful deity, a macho male into a girlish goddess. But all this occurs with the protective convention that the person acting is not himself but a god. And it takes place in a warm and communal setting, as a sacred spectacle infused by a shared set of symbols.

To some Brazilians, Macumba is anathema, its popularity a national scandal. One Rio psychoanalyst believes the possession trance to be essentially a submission of the self to external domination of Orishá and priestess—thus a kind of escape from freedom. A Roman Catholic bishop based in the city of Salvador has described Macumba initiation as a process of hypnosis and indoctrination into superstition and black magic. No doubt it is true that, for many of its devotees, the superstitious hope for magical remedies *is* a large part of Macumba's appeal—especially now, when the Brazilian economic collapse has spread a general sense of distress and impotence. But the striking thing about the Afro-Brazilian religions today is that they attract so many people who are neither naïve nor in desperate circumstances, people for whom superstition seems somehow beside the point.

> "Macumba offers a powerful mix of magical remedies, psychological counseling, communal feeling, and spectacles of trance and possession"

Most of those with whom I spoke—mainly educated members of the middle and upper classes—were well aware that their incantations and herbal baths, blood sacrifices and good-luck charms would not effect changes in reality. What Macumba offered to these people wasn't so much a method of manipulating the world as a world view, one infused with a Dionysian and communal spirit, a sense of the sacred, and a rich array of vivid imagery. I spoke with a young actress who had lived in both Europe and the United States: "You know," she said, "you must not think we accept all this uncritically. For me, the Orishá are like forces of the universe, psychological forces perhaps." She hesitated. "But I would much rather think of myself as being in the presence of an Orishá than as 'getting in touch with my feelings.' Wouldn't you?" ▽

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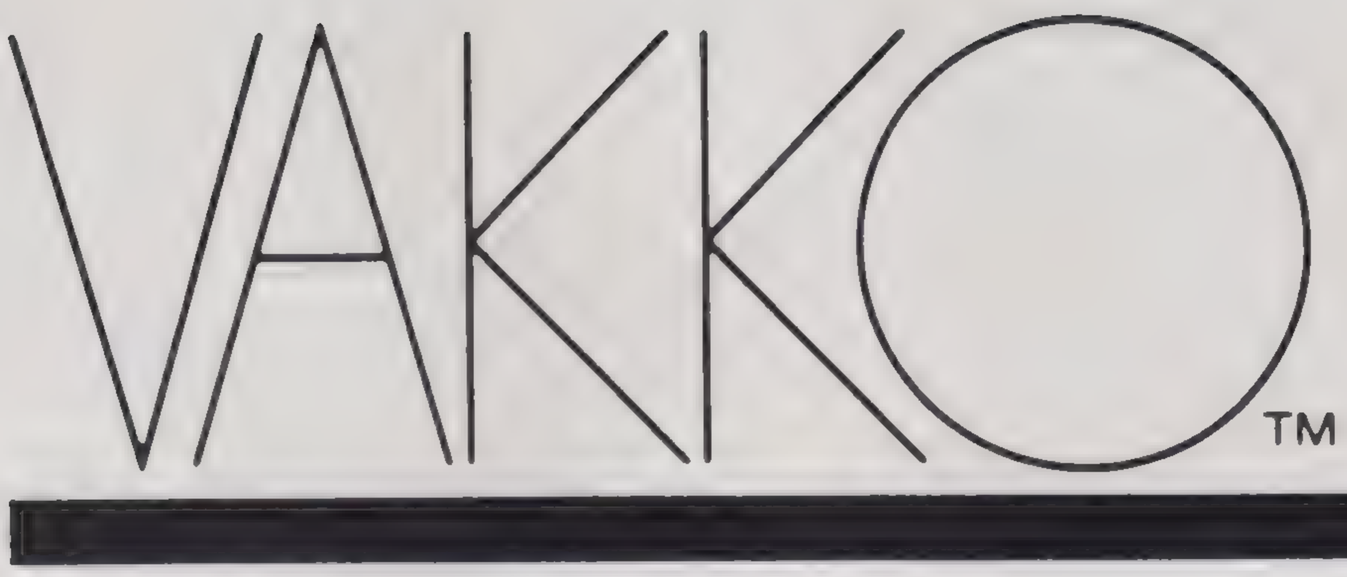

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V9/86

FEAR-OF-POWER DRESSING

For women, subtleties of corporate dress may actually reveal subtleties of corporate power

BY LESLEY JANE NONKIN

In recent years, designers have paid a great deal of attention to the problem of the working woman's wardrobe. And they have, for the most part, made great gains in liberating middle managers from what has come to be known—jokingly—as the deliberately de-sexing pinstriped "Yuppie Suit." But while the majority of corporate women are certainly less fettered in their style of dress than ever before, they are still not completely free to dress as they like. Lingering in the corridors of America's top business institutions are the remnants of a subtle, but never openly acknowledged, dress code: one that was designed for, and by, the original power brokers—men. As a result, women are still prohibited from wearing one of the most sensible cold-weather dressing ideas yet—pants—or even things as seemingly unobtrusive as shoulder pads. The problem originates, of course, not with the fashion itself, but with the transfer of power such a direct appropriation of mannish dress might imply. For it is easy to see how a man at the top might worry that a woman with completely equal dressing rights might eventually start demanding other equal rights as well; and this simply would not do. "In an ideal world, women would be able to wear whatever they want," notes Sandra Samaniego, Ph.D., clinical psychologist, Lenox Hill Hospital, NYC. "But there is still a lot of bias against women in business, and to dress that way would be ignoring the emotional undercurrents that exist."

Interesting enough, as more and more young women move out of the lower echelons of corporate America into middle management—and beyond—a new fashion phenomenon surfaces. Something that might be called "fear-of-power dressing." It is the hesitation some young women feel about displaying their new success in terms of dress on the job. It is the fear they have that while stepping out of the secure entry-level uniform, they will accidently overstep the line of corporate good taste and appropriateness. And because clothes are simply a convenient vehicle for the expression of what a woman does and does not feel comfortable with, it is also the fear of something much deeper: power. "Some women have a fear of success that says if they are successful in business, men will reject them sexually," observes Louise Atcheson, Ph.D., assistant clinical professor of psychology at the Langley Porter Psychiatric Hospital and Clinic, University of California at San Francisco. "And there is an element of truth in that; the old saw says men are attracted to beauty not to success. Today, however, some women fear that success also means men will deny them the rewards of corporate life: money and power."

This is not to say that men do not worry about appropriate business dress or the power it implies; they do. A Madison Avenue banker, for instance, might avoid wearing a pair of red suspenders he really likes because he knows they are only for "Wall Street" investment bankers; on him, somehow, they might suggest a mistaken presumption of authority. And men, through years of mentoring, have come to know that each profession—from banking to advertising to accounting—has its own peculiar curriculum of dos and don'ts they must follow as part of "the game." But for women, who are still relatively new to corporate life, the subtleties of the game are often poorly defined. Not only are there few really well-dressed upper-management role models to refer to (mainly because there are so few upper-management women), but the vast range of dressing possibilities—from skirts to pants to dresses to fur coats—allows them many more chances to err. And they know that clothing which is just a little bit too flashy or luxurious will, at least in a conservative environment, undermine their just-earned credibility. "Everyone likes to do business with a winner—a role that expensive accessories, (for either a man or woman) imply," says Holly Pearl Pressman, Investment Director, Barneys New York. "The danger for women, however, is the degree to which people interpret this. Excessive, very expensive jewelry, or inappropiate use of it that focuses one's attention on the accessory to the exclusion of the individual, is a mistake. If women are cautious about wearing expensive accessories, it is because they feel they are more at risk to be criticized than men. Traditionally, women have adorned themselves with jewels and furs to emphasize their femininity and delicateness. A professional woman wants to suggest just the opposite: that she is capable."

Such was the dilemma for a young female owner of a New York City public relations agency who was doing well enough to buy herself a mink coat. When friends remarked on this obvious indication of her success, she was quick to point out that she would never wear it to see clients, for fear that it might "distract" them from her professional abilities. "I want them to approach me for my merits and business potential, not on what they think I have or *(Continued on page 320)*

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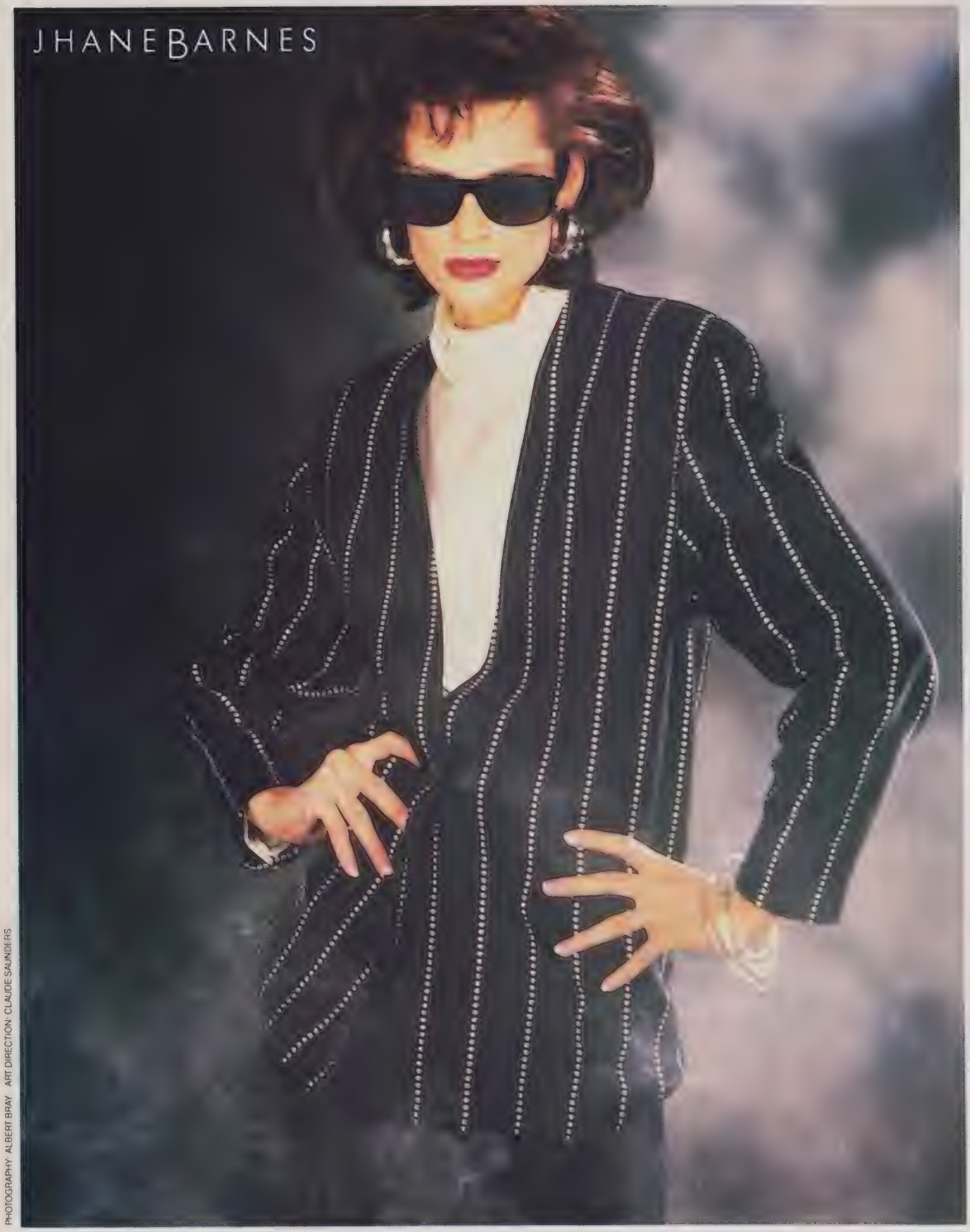

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FEAR-OF-POWER DRESSING

(Continued from page 316)

do not have," she says. Similarly, such a woman may worry that an "obvious" display of success—of power—might backfire when negotiating her rates. "If a client thinks I bought the coat myself," she explains, "he might feel I don't need the work as much as someone else and might try to lower my fees. And I wouldn't want to alienate any of the female support staff, my peers, at those firms, who might feel resentful that I make more money than they do."

Obviously, what a woman is concerned about is not the mink coat itself, but the economic power—and independence—it symbolizes. That may be something with which many young executive women still feel quietly uncomfortable. "To some degree corporate women still have to be demure in their dress," observes Samaniego. "They are still the new kids on the block, and people are not used to seeing them in positions of power. The blatant exposure of economic power that something like a fur coat represents—especially when worn by a single working woman

"To some degree corporate women still have to be demure in their dress; people are not used to seeing them in positions of power"

who obviously bought it herself—forces all other men and women to reassess their own power—something they might not want to do."

Yet some women feel it is a power, a freedom of dress, they may eventually grow into. "I spend a lot of money on my clothes because I like to look professional," explains one young vice president of marketing development for a major—and notoriously conservative—New York City financial institution. "It is important that I look well put together. Right now I have the power to wear what I want: my new position conveys responsibility and accountability. But there is an internal clock that says I must grow into it first. It is not only important that my staff, colleagues, and senior managers believe that I am capable of handling the job, but I must believe it, too." A woman fears that, walking into work wearing a new fur coat or Rolex watch right after a promotion, she "might be perceived as being more interested in the perks and money a job offers than in the new position." Says Ruth P. Rubinstein, assistant professor of sociology, Fashion Institute of Technology: "If a woman wants men who work under her to respect her, she has to wear the kinds of clothes that suggest she is not frivolous. Anything that indicates she is flaunting her wealth, any symbol that might be perceived as feminine or seductive, negates her power and authority."

Curiously enough, fear-of-power dressing occurs at many levels. The only difference is the way in which a senior executive, comfortable with her position and power in a company, can undercut its impact. For example, Brenda Lee Landry, vice president at Morgan Stanley and a well-known corporate dress-for-success maverick, once entered a meeting room carrying an expensive, but not easily identifiable, handbag. One fashion-savvy male colleague remarked that if she was able to afford such extravagances, it must mean they were paying her too much. Instead of feeling her credibility undermined, Landry parried with humor—and offered to take the men shopping "any time." Yet Landry understands the fear some young women have about wearing clothes that elicit such responses and reminders, perhaps, of a greater reality. "It is just one more manifestation—symptom—of a larger problem: that women are not accepted in the business world, except at the entry level," she says. "The fact that women even have insecurities about what they wear—the fact that men even mention it—shows they're not accepted. I feel so sorry for the women because I believe it has gotten worse in the last twenty years. Women may be better educated, but they are not gaining a true power base. Men are doing their best to keep them down—and they keep changing the rules of the game to keep women off balance."

Truly unfortunate, however, is the double standard that says those same symbols of affluence, when worn by men, simply reinforce their status. "Men wear expensive clothes and watches, carry the best briefcases because they are badges of honor, spoils of the hunt," notes Atcheson. "So no one would dream of saying to a well-dressed man, 'We are obviously paying you too much.' Success dressing is within the legitimate male reward system, and a man deserves it; they might even start paying him *more*. Women are not really part of that system yet. So they may dress for success—but not too much."

The only real way to disarm fear-of-power dressing, it seems, is to sidestep the power-play itself by taking a no-nonsense stance like Landry's, or by developing a personal power base. Clearly, women who own their own business, women who have stepped out of the corporate mold, have the power to wear expensive—but tasteful—jewelry or fur coats; they will even drive expensive cars. For younger women, though, the answer may be in coming to terms with the real meaning of power—and success itself. "As young executive women come to feel that they have a right to power, they will be able to wear almost anything they want," Samaniego adds. "The important thing is to overcome their own self doubt, to learn to be autonomous. Their confidence will show in everything they do, and men will sense and respect it." ▽

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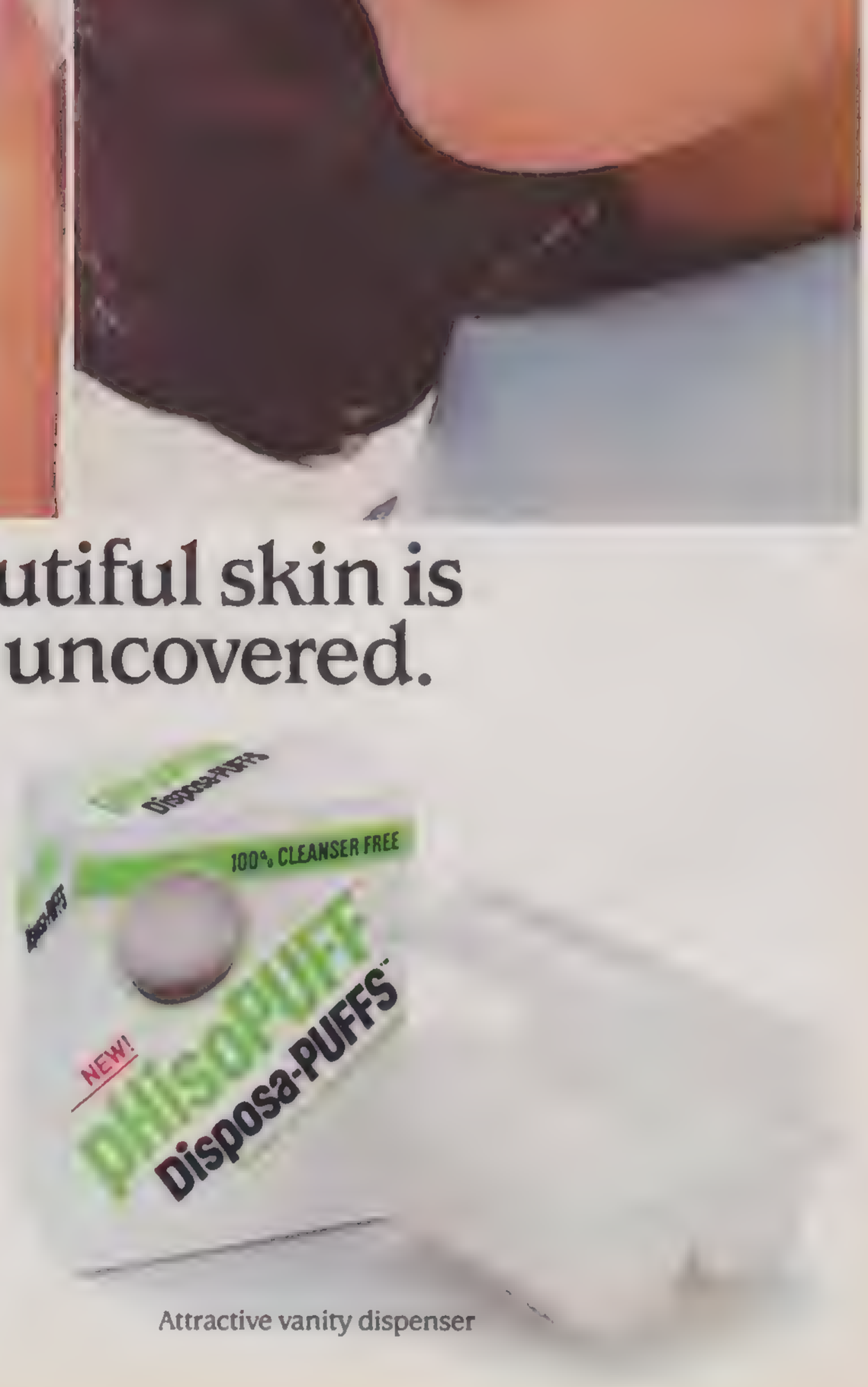

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A powerful push to eradicate smoking in enclosed areas, protecting nonsmokers from "sidestream," "passive," or "second-hand" smoke exposure, is now under full steam. Members of Congress, medical leadership, top officials of government and the armed forces have joined the effort.

Among steps so far: Legislation is under way to enforce stringent no-smoking rules in the countless buildings of the federal government; stiff regulations are in effect restricting smoking in military facilities (including vehicles); Secretary of Defense Caspar Weinberger has declared a goal of a smoke-free military by the year 2000. Other legislation is being drafted to ban smoking on all public airplanes, trains, and buses.

In testimony before a Congressional subcommittee, Surgeon General C. Everett Koop spoke for the more than two-thirds of Americans who are non-smokers and who, he says, face health risks as a result of exposure to smoke. Dr. Koop said that past studies, and others to be published, strongly link passive smoke exposure to increased risk of lung cancer.

THE VANISHING ULCER

Medical investigators have wondered why, despite our turbulent times, the incidence of stomach ulcers has been steadily declining over the last two or three generations. A report in *Gut*, the British journal of gastroenterology, indicates that increasing use of vegetable oils over animal fats may have brought on the declining stomach ulcer rate. Daniel Hollander, M.D., professor of medicine at the University of California, Irvine, suggests in his article that linoleic acid—found in such food oils as safflower, corn, cottonseed, sunflower-seed, soybean, and sesame—protects the gastrointestinal tract. Linoleic acid is a starter substance for prostaglandins, which can prevent ulcerations caused by irritants such as aspirin, bile acids, and alcohol, as well as promote healing of existing ulcers.

Should you increase vegetable oils in your diet to protect against ulcers? "People already receive this benefit through normal consumption of vegetables and vegetable oils," Dr. Hollander answered. For most, a few milligrams of the fatty acids stimulate the body's production of prostaglandins; but recent evidence suggests that some people could benefit from larger quantities. "In the future, we may include linoleic-acid intake for patients with ulcers or a predisposition to this disease," Dr. Hollander said. Researchers also are trying to formulate fatty acids to treat patients troubled with recurring ulcers.

LOWER BLOOD-CLOT RISKS

When you are hospitalized or bed-ridden for an injury or illness, you will probably be given treatment, drugs, or physical therapy to prevent a dangerous side-effect of impaired blood circulation—clots inside the veins. Deep venous thrombosis (DVT), or blood clots inside leg veins, may break away and be carried by the bloodstream into a lung, causing a potentially fatal pulmonary embolism (PE). A National Institutes of Health report estimates that DVT and PE account for up to six hundred thousand hospitalizations annually in the United States, while the death toll from PE might be as high as one hundred thousand. The National Institutes of Health formed a consensus development panel of scientists and consumer representatives to report the risks of DVT and PE and the safety of drugs and medical procedures now used to prevent the clotting problems, and finally to recommend what type of preventive care should be applied. The most widely effective treatment is low-dose heparin, used before and after surgery to keep clots from forming; also used are dextran, warfarin, and dihydroergotamine. All of these are occasionally unsafe because of increased risk of bleeding or other complications. Non-drug methods of clot prevention include external compression devices, elastic stockings, elevating the legs, and getting the patient out of bed to walk periodically. The panel emphasized that aspirin is of no benefit in DVT prevention. When DVT is suspected, accurate diagnosis is important. The New England Journal of Medicine has reported a study from the Netherlands, which cites non-invasive impedance plethysmography as a safe, accurate way to diagnose acute DVT. An alternate method, venography, requires injecting dye into the bloodstream.

AN EYE ON GLAUCOMA DROPS

More than one million Americans use prescription eyedrops containing beta blockers to treat glaucoma. Doctors at the Mayo Clinic advise care in using glaucoma eyedrops because too much of the drug in the general circulation can cause side effects that include heart rhythm disturbance, bronchial asthma symptoms, fatigue, confusion, depression, and temporary impotence. To reduce the amount of medication that enters your circulation:

- *Keep the eye closed for thirty to sixty seconds and don't blink, in order to minimize drainage through the tear canal to the nose.*
- *Press firmly—for a minute or two—between the lower eyelid and the nose.*
- *Follow dosage instructions carefully.*

ELECTRONIC MEDICAL LIBRARIAN

A time-saving service for doctors, ultimately a money-saver for patients, is in operation at the Veterans Administration Medical Center in Hampton, Virginia. Clinical medical librarian Matilda N. Young attends the daily "Morning Report" meeting, noting medical topics and references discussed by the chief of the medical service, resident doctors, interns, and staff doctors. Afterwards the librarian makes a MEDLINE search (computerized on-line data), locating virtually anything published in hundreds of professional journals reporting research results. Ms. Young selects articles on each topic, placing them in the library. Doctors can stop in and read the reports without generating their own time-consuming search.

BREAST-HEALTH GROUPS BAND TOGETHER

Good news in the ongoing effort to provide information, guidance, and strength to those concerned about breast cancer: the formation of the National Alliance of Breast Cancer Organizations (NABCO). Founded by leaders in the field, Diane Blum, Nancy G. Brinker, Rose Kushner, and Ruth A. Spear, the group will coordinate efforts of hundreds of breast-cancer groups to influence policy in insurance reimbursement, funding priorities, and health-care legislation. For more about NABCO, write to Diane Blum at Cancer Care/National Cancer Foundation, 1180 Avenue of the Americas, New York NY 10036.

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Whether you have a mild, intermediate or severe case of genital herpes, you should see your doctor to help gain new control over your outbreaks—especially if you haven't seen your doctor within the past year.

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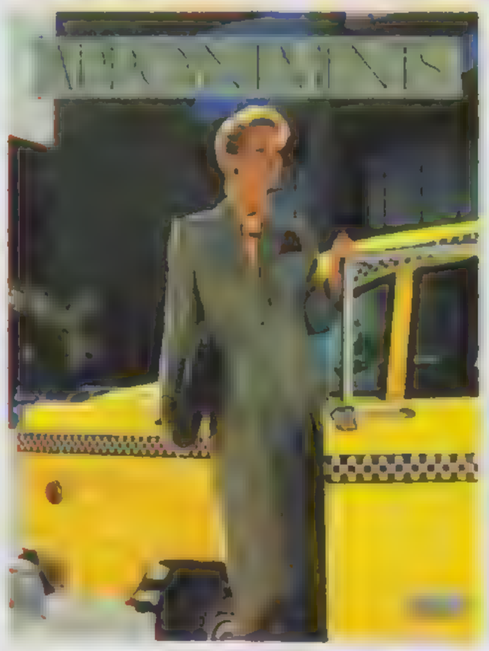

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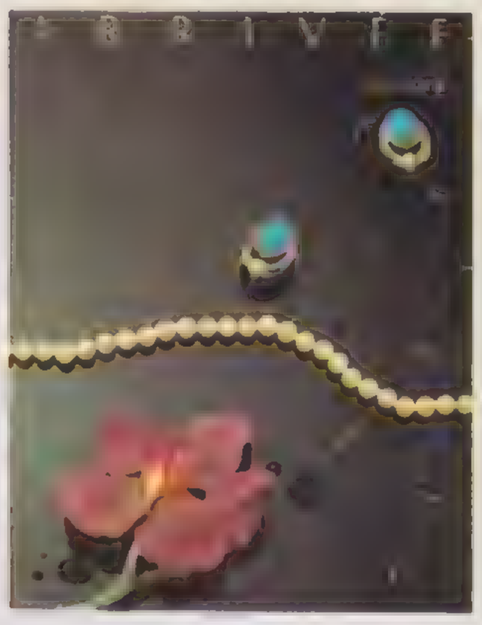

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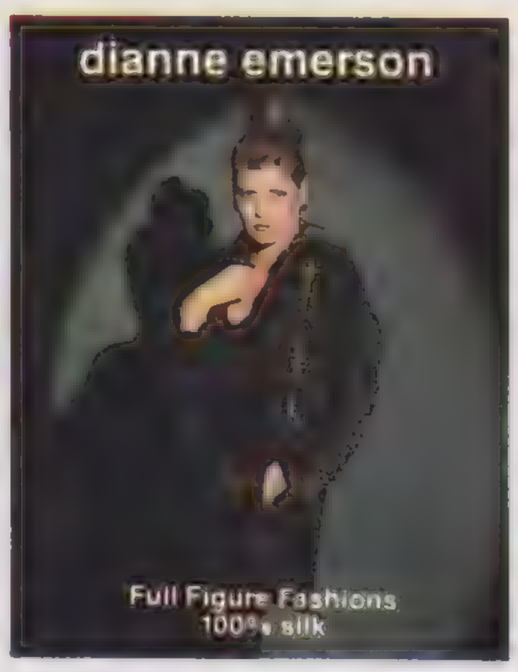

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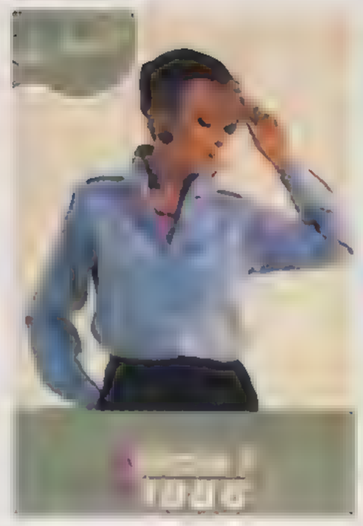

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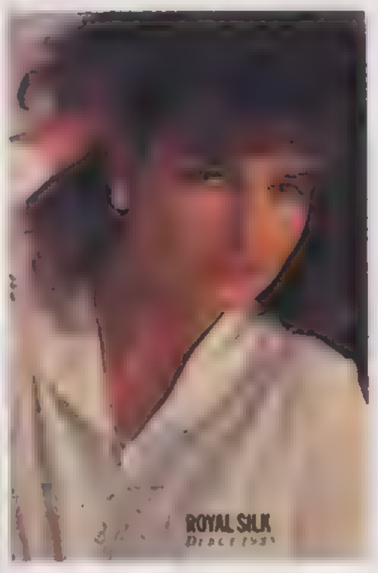

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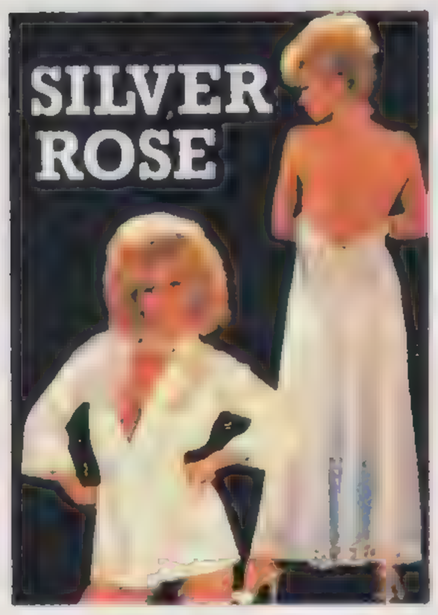

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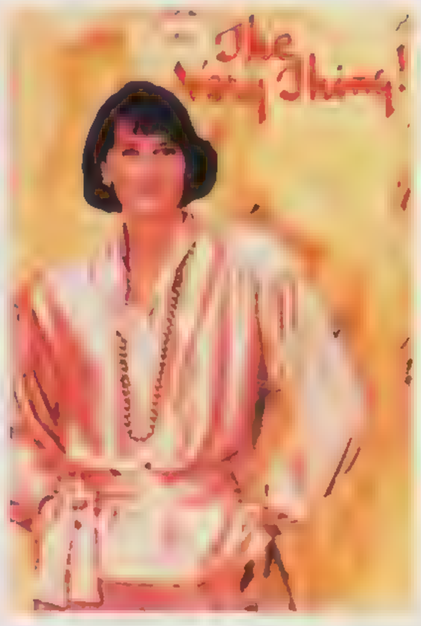

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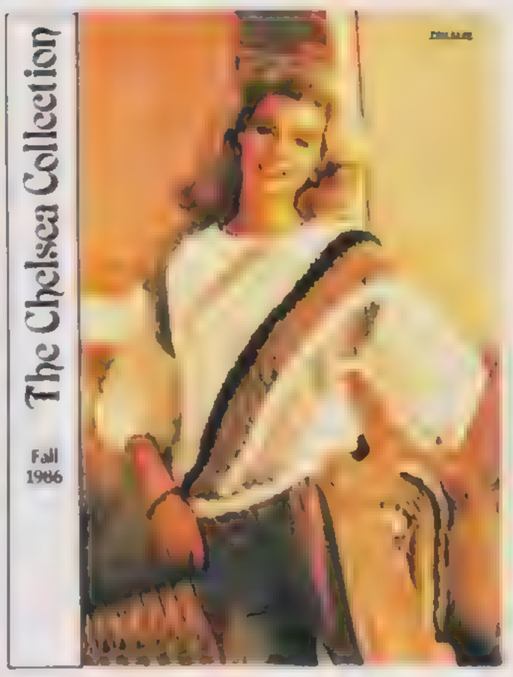

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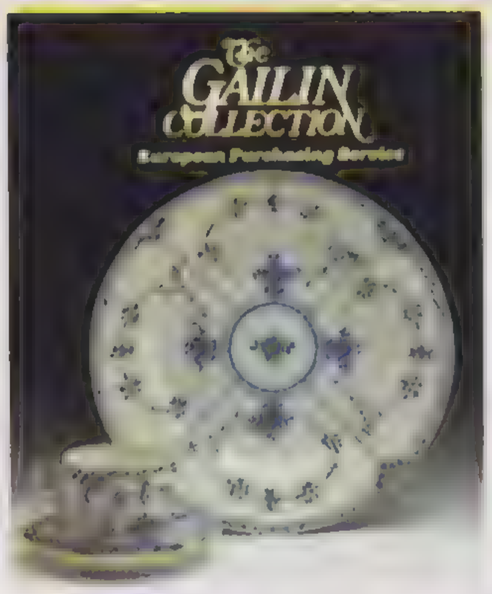

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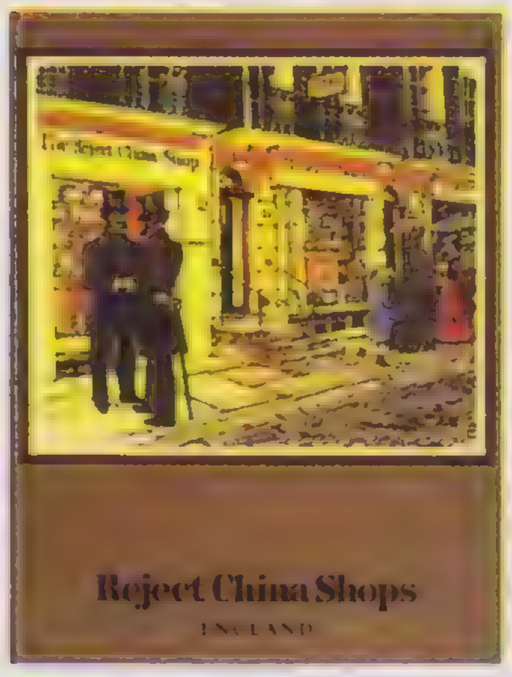

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SOULS ON ICE

Can new medical technology ease the dilemma of an unwanted pregnancy?

By MARY KAY BLAKELY

The man who once claimed to be the "Abortion King" of New York City is an unlikely hero of the anti-abortion movement, but Bernard N. Nathanson, M.D., has catapulted himself into that position with a remarkable intellectual backflip. It was neither religion nor politics that was responsible for his conversion, but science. In "The Silent Scream," a controversial twenty-eight-minute videotape made in 1984 which uses sonogram images to examine abortion from the purported "victim's point of view," Nathanson announces his "discovery" that the fetus is a "person."

The doctor knows from experience that simply outlawing abortions will not stop women from having them. Recent breakthroughs in medical technology have inspired him with a vision, however, a kind of scientific alternative to the more than one million abortions performed each year (in 1981, the last year for which figures are available, 1.6 million were performed in the U.S.). Ironically, he suggests borrowing the technology now being used in fertility clinics. In *To Rescue the Future*, an anti-abortion anthology, Nathanson forecasts:

> *The abortion of the future would involve the non-injurious, atraumatic removal of the unborn at its earliest stage from the uterus of the unwilling mother for transfer to the uterus of a woman desirous of a child—or to an unimaginably complex life-support system where the child would remain until all organ systems were fully mature. With the perfect and general application of this technology, the rights of both parties—mother and unborn—would be respected. The mother would not be required to bear a child against her will, and the right to life of the unborn would be fully preserved.*

In the same grandiose style he used as director of "the largest abortion clinic in the Western World" ("One hundred twenty a day, seven days a week"), Nathanson now dreams of conscripting the contents of women's wombs. With a little Orwellian imagination and a whole disregard for the dignity of women, Nathanson's fantasy would turn the "abortion mill" of his past into the "fetal farm" of the future.

Is this spooky vision really possible? Technologically, it certainly is. The technique is called "embryo transfer," in which an embryo is removed from one woman's womb three to seven days after fertilization and replanted in another woman who is on a parallel menstrual cycle. The first American baby conceived by this method was born at Long Beach Memorial Hospital, in California, on February 3, 1984.

The process is different from the in-vitro (test-tube) method of fertilization, now being practiced by more than one hundred thirty fertility clinics in the United States. In-vitro is currently the most popular fertilization technique, because it generally allows a woman to use her own eggs and the sperm of her partner rather than an anonymously donated embryo, fulfilling the strong human urge to create life in one's own image and likeness. But it would be technologically, if perhaps not emotionally, possible to convert in-vitro clinics to embryo-transfer facilities if a law required it. A Chicago company called Fertility and Genetics Research, Inc., is prepared to keep a record of embryo "donations" in a national computer base, so the blueprint for administration of such a program is in place.

Although specialists in the field of reproductive science can't envision an "artificial womb" in the foreseeable future, freezing embryos for future use is a real possibility. Doctors in Australia have successfully transferred an embryo that had been frozen for three months. To date, at least twenty infants have been born from implanted embryos that had been frozen, mostly in Australia and Europe. In June, 1986, an American woman successfully delivered the first such baby born here, and currently three other women in the U.S. are pregnant by this method.

Today's reproductive technology enables scientists to preserve a fertilized ovum indefinitely outside the womb in the pre-implantation stage; and breakthroughs in post-natal medicine make it possible to sustain life outside the womb a full month earlier than the twenty-eight-week "viability" point of ten years ago. That *(Continued on page 348)*

Mary Kay Blakely *has written for "Ms.," "The New York Times," and Vogue, among other publications. Faye Ginsburg, an anthropology professor at the New School for Social Research, and Susan Harding, an anthropology professor at the University of Michigan, contributed research to this article.*

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SOULS ON ICE

(Continued from page 346)

leaves at least a twenty-three-week gestation period in which women's wombs are still indispensable. Given the stunning technological events of the last decade, Nathanson's fetal farm does not seem wholly impossible.

Financially, however, the plan is not very feasible. If the "fetal farm" were entrusted to free enterprise, the demand for embryo implantation would have to match the supply of frozen embryos. Furthermore, according to an estimate published in *Science for the People*, an embryo transfer would cost between $4000 and $7000. If women who now seek abortions are forced by law to offer their embryos for transfer (Nathanson's proposal), the price alone would guarantee the steady operation of an abortion black-market. And who would claim the thousands of embryos collected each year? Ten years from now, an embryo computer bank like the one maintained by Fertility and Genetics Research could be keeping track of an unclaimed, frozen population greater than the size of New York City. The government would not assume the tremendous cost for embryo transfers and storage, for, as anti-abortion lobbyists make repeatedly clear, the government's obligation to protect the right to life includes no obligation to finance that life.

The concept of the "fetal farm" breaks down completely, of course, when examined through an ethical lens. The either/or approach to abortion—either the "abortion mill" or the "fetal farm"—can never solve the abortion conflict for women. Such polarization keeps the debate stuck on whether to support women's rights or fetal rights, when the real issue is how an ethical use of science could serve both. "To argue the 'rights' of the fetus versus those of the mother ignores their organic unity," Ruth Hubbard, Ph.D., a professor of biology at of Harvard University, explained. "By setting up pregnancy as a conflict of rights...attorneys and judges—predominantly male, of course—have injected themselves into the experience of pregnancy and have appointed themselves advocates for the fetus."

Although ultrasound technology and fetal heart monitors have enabled some doctors to discover a "person" occupying the womb, women have always been connected to life—before, during, and after birth. Scientists may have developed the technology to produce "life" as a kind of crop to be harvested and stored, but any woman who's been pregnant regards "life" in more immediately personal terms. As the poet Marge Piercy explained simply and precisely, "A woman is not a pear tree." The conditions women name for healthy reproduction are exclusively human: the capacity to love and nurture; the money to feed and clothe and shelter; the time and desire to teach, to share beauty.

> To date, frozen embryo technology has led to the birth of at least twenty live infants world wide

As Carol Gilligan reported in *In a Different Voice*, her landmark study on women's moral development, women's judgments are often based precisely on the experience of "caring," on their urge not to "hurt other people." The slander of "selfishness" that the anti-abortion movement has persistently circulated about women who have abortions comes from the judgment, Gilligan explained, "that a woman has no right to include herself among the people she considers it moral not to hurt."

It's preposterous to suppose that women might care less about life than doctors, lawyers, or judges do. "You don't have to show us pictures of fetuses in jars," Rabbi Shira Stern said at the Silent No More pro-choice rally in Washington, DC, in May, 1985, describing the grief she felt when she aborted a much-wanted pregnancy because her child was so deformed that it would have died at birth. She understood "both the issue and the tragedy" in a way she hoped the President "would never have to."

It's deeply unfortunate that new medical technologies are being introduced to the abortion debate with hostility, as a way of limiting rather than *(Continued on page 350)*

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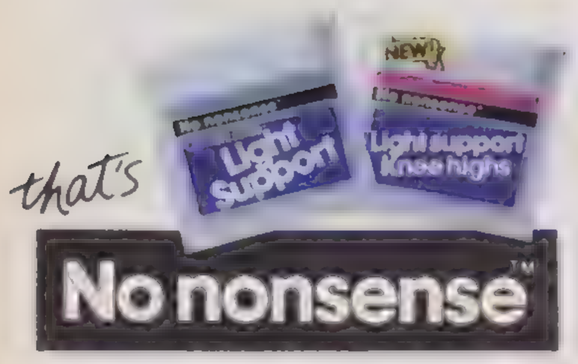

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SOULS ON ICE

(Continued from page 348)

expanding women's choices. Although the safe and supportive clinics of today are far more humane than the illegal back alleys of the past, the present "choice" is still physically and psychologically difficult.

It's a shame that the anti-abortion movement's disregard for the emotional complexity of women has led it to pose the wrong question to science. Medical technology, if advanced in the direction of what women need instead of what can be "done" to them, could yield a far more ethical alternative to abortion than the nightmare of Nathanson's "fetal farm."

Instead of using medical technology to force unwanted life into being, science could provide a method of aborting life before it has substantive form. The American Fertility Society and the Warnock Committee, in England, recommend that in-vitro research be halted on life forms more than fourteen days old, when the "primitive streak," the forerunner of the neural tube, which becomes the

"The concept of a 'fetal farm' breaks down completely when examined through an ethical lens"

brain and the rest of the nervous system, begins to appear. Before that, the ethics committees believe, there is no distinguishable human identity.

With earlier, more reliable pregnancy tests and better sex education, future abortions could occur in the first month of pregnancy. These early abortions would take the question of life—in terms of "soul" and what being human means—out of the public realm and keep it in the private sector of individual conscience. One of the most personal and emotional experiences of a lifetime could take place at home, in an atmosphere of love, security, and support, rather than under the glare of hostile picketers and the harsh lights of operating rooms.

RU 486, a pill now being tested in France, terminates a pregnancy up to eight weeks after the first missed menstrual period. Because the chemical compound of RU 486 is easy to manufacture (it is derived from the progestogen norethindrone), American medical experts who are following the French research expect the abortifacient to be available here in the next few years. (Currently, 450 milligrams of RU 486, administered in a single or multiple dose, is 70 percent effective in inducing abortion within forty-eight hours. Of eighty patients in one study, however, two needed blood *(Continued on page 352)*

NANCY JOHNSON

MARSHALL FIELD'S

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transfusions.)

If first-trimester abortions—90 percent of the 1.6 million total—took place at home in the future, the function of today's clinics would dramatically change. Louise Tyrer, M.D., vice-president of medical affairs for the Planned Parenthood Federation of America, predicts the need for twenty-four-hour emergency clinics to provide uterine aspiration and blood transfusions if home abortions are incomplete and complications develop.

Less than 1 percent of today's abortions (approximately thirteen thousand in 1981) occurs after the twenty-first week, when the fetus is approaching "viability" and the pregnant woman quickens. About 10 percent of these abortions are performed because the fetus is damaged, which amniocentesis tests cannot confirm until about the twentieth week. If the research on chorionic villi biopsies (in which cells are taken from the villi, the rudimentary structure that becomes the placenta in later development) proves safe and

The price of an embryo transfer alone would guarantee a steady abortion black-market

effective, most genetic defects could be detected as early as seven weeks.

Teenagers aged fifteen to nineteen have a higher percentage of second-trimester abortions (those after thirteen weeks) than any other age group. The solution to the moral dilemma posed by the live birth of a fetus damaged by a late abortion rests less with technology than with education and social policy. The Alan Guttmacher Institute found that in 1981, there were ninety-six teenage pregnancies in the U.S. for every fourteen in the Netherlands, where young women and men have easy access to comprehensive sex education and contraception without parental notification.

If technology provided a safe method for having first-trimester abortions at home, and if comprehensive sex education reduced teenagers' needs for abortions, the clinics of the future could begin developing new services. Some women today share the anti-abortion movement's belief that "life" begins at conception, yet they still regard abortion as a moral choice in some circumstances. If these women had the opportunity to choose not only whether to abort but how, they might elect a kind of "pro-life" termination, to take place in the wings of fertility clinics.

The support staffs in these future clinics would need to *(Continued on page 354)*

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(Continued from page 352)

counsel women on the myriad options available to them. As outlined in fertility clinics now, the possibilities include: transferring the embryo to another woman; freezing and storing it for future use; or donating pre-implantation and post-abortion tissue for medical research. The cures for infertility, Down's syndrome, Tay-Sachs disease, diabetes, and retardation may depend on the willingness of women to keep giving "life."

The possible misuse of frozen embryos and genetic tinkering gives every serious thinker pause, raising moral questions about economic exploitation, gender selection, and race discrimination. A look at current practices confirms that the habits of discrimination continue: the surrogate births to date, in every country, are overwhelmingly white; a sperm bank specializing in the semen of Nobel Prize winners assumes it to be far superior to "ordinary" sperm; the present costs make the new technologies available only to the upper classes; and when gender selection is used, most couples choose a male first-born.

The morass of legal questions—for example: Can embryos inherit property? Should the state allow fees for donors?—are equally troublesome. The consent forms now being used by fertility clinics all over the country are lengthy documents, dense with legal terms which cover only the possibilities available today. If cloning and eugenics give scientists the capability to create both a "super race" and a "domestic race," women who elect "pro-life" terminations will have to be prepared to do a great deal of reading and serious thinking.

Ultimately, the crisis of abortion won't be resolved by either the factory-like "One hundred twenty a day, seven days a week" clinics of the past or the frozen "fetal farms" of the future. To imagine the most compassionate solution to the more than one million abortions each year, science needs the enlightenment of an "ethic of care," a whole new way of thinking about embryos and children and women. Under an ethic of care, doctors and judges would be asked to accept the truth that women care about life as much as they do and have a right to include themselves among the people they "consider it moral not to hurt."

If scientists were governed by an ethic of care, they would think about curing disease and extending life without coveting the possibility of creating a "super race." If lawyers and politicians viewed the abortion issue through the lens of "caring," their impulse would not be to force unwanted life into being, but to support and nurture the life that is here today.

To move the abortion issue beyond the present, painfully split position requires a powerful collective will. Science will someday provide the technology for a more humane, nonviolent termination of pregnancy, but only a society with a genius for compassion will know how to use it. ▽

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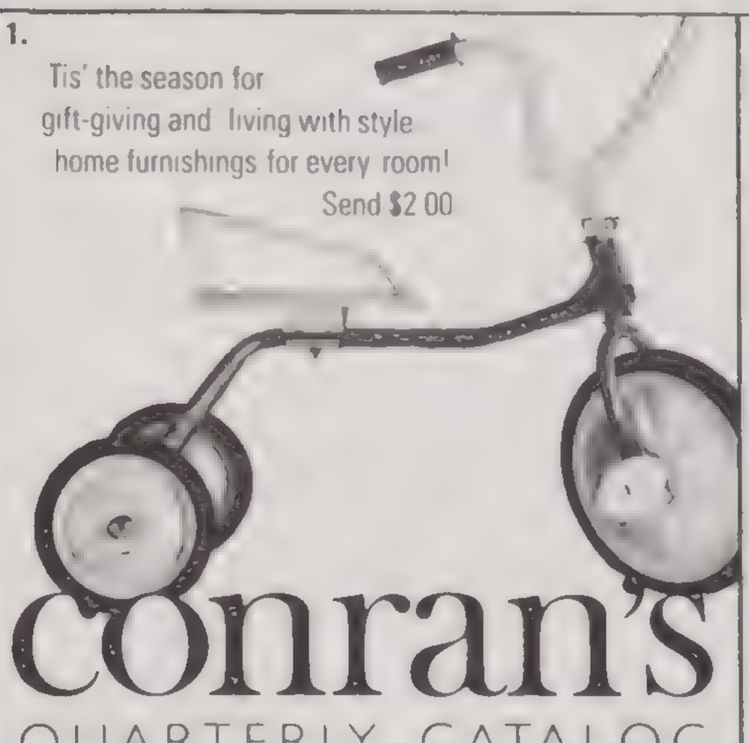

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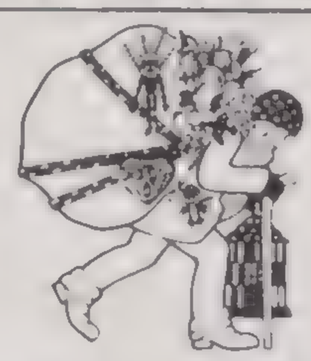
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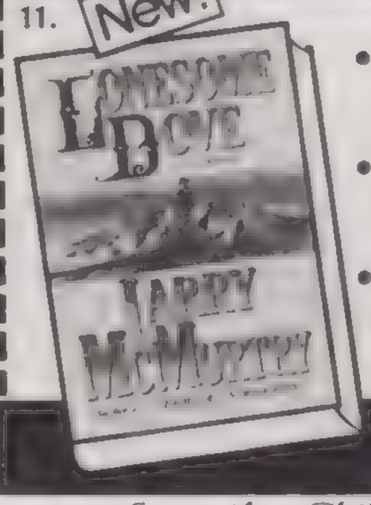

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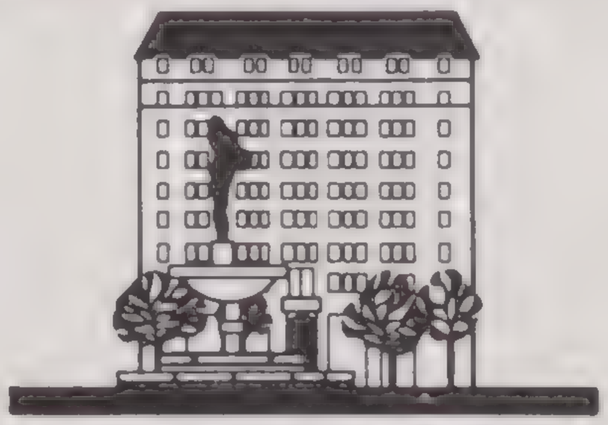

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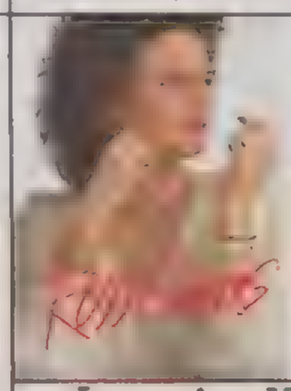

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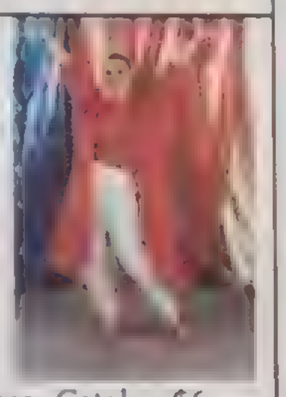

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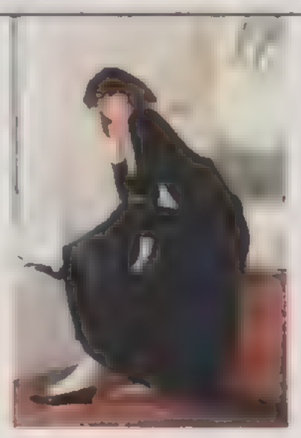

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BODY CONSCIOUSNESS

"Terrific! That's how you made me feel," wrote readers in response to the first issue of Fashion Plus. As one elaborated, "I had wished for evidence that we who are not tall and slim were considered of some value." She hit a nerve. Many women are struggling to maintain pride of self and develop personal style in a society that reserves its high praise and high fashion for those whose bodies look suspiciously like that of an adolescent male. ■ Most American women (94% in one study) dislike their bodies. They specifically loathe hips, abdomen, buttocks and thighs—the parts that puberty pads in females (nature's scheme to perpetuate the species). ■ Time was when such padding was considered not only essential but exquisite. Perhaps it will be again, when the culture can more comfortably come to terms with feminine values. But over the past two decades (remember Twiggy?), as the influence of women has broadened, the ideal image of female attractiveness has narrowed, and more and more women seeking cultural approval have had to wage unwavering war with biology, many ultimately losing and surrendering their self-esteem. ■ There are already signs of truce on several fronts. There's a growing acceptance, said one reader, that "people, as many other things in our world, come in all sizes." Scientists, too, are reshaping attitudes about size in reevaluating the health benefits of thinness. And women themselves are declining to engage in self-defeating attempts to alter body size. So, they report, with a certain amount of courage they "have stopped dieting and begun to get on with their lives." That includes—especially means—enjoying fashion. "We all like to look our best," many wrote. ■ The growth in availability of large-size fashions continues. Fashion Plus celebrates the increasing sophistication of fashion at a wide range of prices. We are delighted to add coverage of late-day dressing and lingerie. ■ We salute the designers and manufacturers who have staked their good names on high-quality fashion that fits. And we applaud the retailers who are doing so much to advance what is available in large-size fashions. ■ Above all, Fashion Plus salutes you, the women who wear size 14-plus. For your self-confidence. For demonstrating, to quote you, "we can be beautiful and stylish."

Hara Estroff Marano

ON THE COVER:

Style! It begins with an attitude. The easy grace of fluid lines. The wit of a beret. The trapeze shape makes fashion news this season. It's best deployed in a long jacket balanced by tapered-leg pull-on pants from Tori. Both in teal wool gabardine for sizes L, L1, L2 (14-22). Jacket, about $155; pants, $105. Bloomingdale's; Bullock's; Elegant Woman, Short Hills and West Orange NJ; Lord & Taylor. Scarf by Adrienne Vittadini. Honey shawl.

INSIDE: LARGE-SIZE CHIC

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225 Lafayette Street, New York, NY 10012

PUBLISHER, JERE DANIEL
EDITORIAL DIRECTOR, HARA ESTROFF MARANO

ART DIRECTION,
PLATINUM DESIGN INC. NYC: VICTORIA PESLAK/AVA WOLKENBERG
PHOTOGRAPHY, ALAN KAPLAN
FASHION STYLIST, PAM AMODEO; **ASSISTANT**, MARY BRAEUNIG
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The color red, set off by black. Highlighted by gold. Always right. Here, three smashing looks that nod to Chanel. Far left, George Simonton's wool crepe suit has perfectionist details. Skirt is gently tapered. Collarless jacket is equally well shaped, with inverted pleats suggesting a peplum. 16-24. About $350. Jeanne Rafal, NYC; S.M. Demers, Marblehead MA; Miss Jackson, Oklahoma City. Evan Picone Plus pantyhose. Trio hat. Walter Steiger shoes. Necklace, Harmony Fuller. Bracelets: Harvé Benard, Detail. Bag, Kleinberg-Sherrill. Near left: From Claudia Cooper, a beautifully contoured coatdress in poly-wool gabardine. 14-24. About $150. Bloomingdale's; I. Magnin; Neiman-Marcus. Hermes scarf. Detail bracelet. Earrings, Christian Dior Jewelry by Grosse. Right: In a season of dashing coats, nothing beats the drama of a great cape. From George Simonton, of winterweight Jasco wool jersey. L-XXL (16-22). About $600. Forgotten Woman; Jeanne Rafal, NYC; Elegant Woman, Short Hills and Eatontown NJ. Underneath, long-sleeve swing-back tunic and slim skirt in fine wool jersey by Ron Chew. 14-26. Top, about $60. Skirt, $44. Macy's California, selected stores; Broadway Southwest; Bullock's. Don Anderson hat. Earrings, Harmony Fuller. Scarf, Adrienne Vittadini for Accessory Street. La Crasia gloves. Bracelets, Eric Beamon. Xavier Danaud boots.

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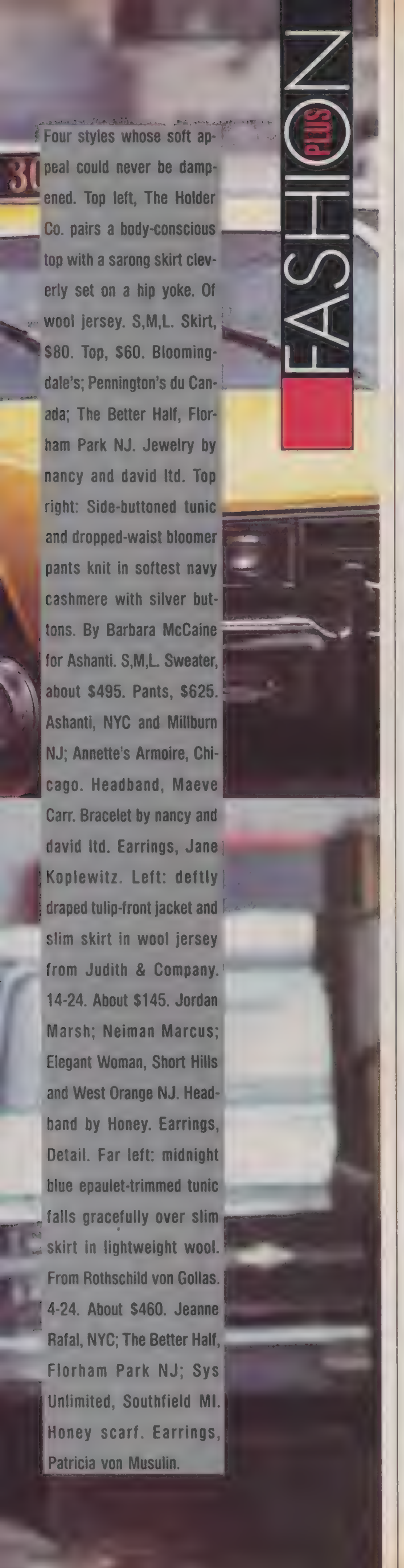

FASHION PLUS

Four styles whose soft appeal could never be dampened. Top left, The Holder Co. pairs a body-conscious top with a sarong skirt cleverly set on a hip yoke. Of wool jersey. S,M,L. Skirt, $80. Top, $60. Bloomingdale's; Pennington's du Canada; The Better Half, Florham Park NJ. Jewelry by nancy and david ltd. Top right: Side-buttoned tunic and dropped-waist bloomer pants knit in softest navy cashmere with silver buttons. By Barbara McCaine for Ashanti. S,M,L. Sweater, about $495. Pants, $625. Ashanti, NYC and Millburn NJ; Annette's Armoire, Chicago. Headband, Maeve Carr. Bracelet by nancy and david ltd. Earrings, Jane Koplewitz. Left: deftly draped tulip-front jacket and slim skirt in wool jersey from Judith & Company. 14-24. About $145. Jordan Marsh; Neiman Marcus; Elegant Woman, Short Hills and West Orange NJ. Headband by Honey. Earrings, Detail. Far left: midnight blue epaulet-trimmed tunic falls gracefully over slim skirt in lightweight wool. From Rothschild von Gollas. 4-24. About $460. Jeanne Rafal, NYC; The Better Half, Florham Park NJ; Sys Unlimited, Southfield MI. Honey scarf. Earrings, Patricia von Musulin.

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Left: Denim with real dash. Tobacco-colored jeans-style jacket is smartly elongated and flannel lined. Pants have [illegible] trim. Both 16W-26W, from Gloria Vanderbilt. Jacket, about $69. Pants, $48. Bloomingdale's; Marshall Field's; Jordan Marsh. Print scarf, Adrienne Vittadini. Red scarf, Honey. Belt, Ruza Creations. Alain Mikli glasses. Below: Khaki bush skirt and white silk shirt [illegible] 16-26). About $75. [illegible] Lord & [illegible] Marshall Field's. [illegible] scarf. Pin from Sea [illegible] NYC.

FASHION PLUS

SPIRIT—TRADEMARK OF TODAY'S REAL-LIFE WOMAN

A spirited approach to day, in four variations. Left, long blazer and jodphur pants make splendid fall foliage in iridescent cut cotton velour. Shirt is silky blend, all by Jocelyn-Paris for Gollas America. 4-24. Jacket, about $155. Pants, $140. Shirt, $95. Bloomingdale's (jacket and blouse); Macy's California, selected stores; The Better Half, Florham Park NJ. Belt, Ruza Creations. Alain Mikli glasses. Earrings, Wendy Gell. Yamada necklace. Bracelets, Rasco at Dennis Perry.

Above, bronze blazer and circle skirt in crinkled nylon from Tori work rain or shine, day or evening. Sizes L, L1, L2 (14-22). Blazer, $165; skirt, $135. Bloomingdale's; Bullock's; Valentina, Southfield MI. Underneath, Cali's bright orange shirt in washable silk. 36-46 (16-26). About $62. Macy's; Pennington's du Canada; Forgotten Woman. Scarf, Oscar de la Renta. Accoutrement gloves. Earrings, Yamada. Necklace, Harvé Benard. Hanes Fitting Pretty khaki pantyhose.

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Right – Double-knit wool trapeze dress, about $310. Wool tweed and leather poncho, about $435.

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Between the demands of day and the exuberance of a big evening comes a pause when satin is not an indulgence but a necessity. Left, teddy and lounge jacket in peach charmeuse and champagne lace. By Briana. XL [illegible] 5XL. Teddy, $54. Jack[illegible] $72. Forgotten Woman; Valentina, Southfield MI; Positive Image, Westbury NY. Right, embroidered satin Remarque teddy in candleglow from Lady Barbizon. [illegible] 3XL. $32. [illegible] Baylor Hudson. Jacket, [illegible] $72.

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FASHION PLUS

satin da
et edge
rings. Right: The
glamour highlights Tamotsu's shirt and flare skirt in rayon floral print, jacket in sateen stripe. S.M.L (18-22). $470. Forgotten Woman; Donna Grande, Seattle; Plus Woman, Philadelphia; Rosa Lee, Hammond IN. Anne Klein for Calderon belt. Sherry Vigdor hat. Pin, Wendy Gell. Genie bags.

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Fashion Plus wants to know more about you, the women who wear large-size fashions. We want to know whether you can find the fashions you want, when you want. We want to pass this information on to the manufacturers and merchants who make and sell large-size fashions—to be sure your needs are met. Take a few moments, and we'll see that you receive a special gift.

1. Where do you shop most of the time to meet your fashion needs?
   department stores **specialty stores** **by mail order**
2. Must you travel out of your way to shop for large-size fashions? **usually** **sometimes** **rarely** **never**
3. Are you able to rely on particular brand names or labels? **usually** **sometimes** **rarely** **never**
4. What are your favorite fashion lines? 1._____ 2._____
5. When you shop for a specific fashion need, do you walk away empty-handed?
   usually **sometimes** **rarely** **never**
6. Would you spend more on fashion if you found what you want?
   no **somewhat more** **significantly more**
7. What was the numerical size of the last item you purchased? **dress** _____ **blouse** _____ **pants** _____
8. What was the pricetag on the daytime outfit you wore most recently? **$** _____
9. On average, how much do you spend on clothing per month?
   under $100 **$100-300** **$300-500** **over $500**
10. In the past year, how many garments did you sew yourself or have dressmade? _____
11. On a scale of 1 (least satisfied) to 10 (most satisfied), rate your satisfaction with availability, quality, styling and fit of large-size fashion.

	availability	quality	style	fit
sweaters				
blouses				
suits				
daytime dresses				
coats				
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casual clothes				
lingerie				
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shoes				

12. Are there any improvements you would like to see in pantyhose?

    _____

13. Where would you like to buy lingerie?
    lingerie dept. of department store **women's dept. of department store** **large-size specialty store**
14. Is there a special message about large-size fashions you would like to get across to manufacturers or retailers? _____

    _____

15. Do you feel that large-size women have special beauty/cosmetic/hair styling needs? **yes** **no**

Thank you for your cooperation. Please return this questionnaire to Fashion Plus, 225 Lafayette St., Suite 1113, N.Y., N.Y. 10012. Hanes Hosiery will provide you with a free pair of its Fitting Pretty knee highs: in size 1x if you weigh 190 lbs. or less, 2x if you weigh over 190 lbs. (circle your choice). You will receive your gift in 8-12 weeks.

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FASHION PLUS

THE SHIMMERING SENSATION OF VERY SPECIAL EVENINGS

One never-fail approach is the perfect little black dress, left, from Entue. By some alchemy, its crepe liquefies every movement. Cut-out rhinestone-trimmed back, draped cowl front and deep dolman sleeves heighten the seductiveness. 12-24. About $320. Bloomingdale's; Plus Woman, Philadelphia; Forgotten Woman. Earrings, Wendy Gell. Bracelet and hair clip, Antigona. Genie bag. Another sure-fire approach to evening is the unexpected, here the surprise of sequins in understated black and gray stripes. Two pieces in beaded silk by Judith Ann Creations Plus. XL to 3XL (16-24). About $600. Pennington's du Canada; Godchaux, Baton Rouge LA; Toy Wynn, Dallas and Houston. Earrings, Eric Beamon. Genie bag. To wrap up the perfect evening, a fling of silver fox. By Fads and Fashion Design Ltd., NYC. About $400.

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FITNESS NOW

Stamina secrets: Women who feel in control—are happy in life, home, work—have energy to burn . . .

BY JANICE KAPLAN

There is ambition that burns in many women—a driving desire to know more, do more, succeed. We want to establish ourselves in careers, make a contribution to the world. But we are torn: the desire for professional conquest and personal success is matched by a need for well-being, the nurturance of love, family, relationships.

Though women have learned by now that they can't do it all, they have also discovered that a full day is more stimulating than an empty one. Physical stamina is important, but emotional balance and eagerness for life are probably the key factors of a high-energy woman. Busy women always seem to have time to squeeze in one more commitment; they are energized by work, activity. Ironically, women who are bored by their days and who are enervated may need *more* fulfillment—a sense of purpose to drive them.

For most women, the eight-hour workday has long been replaced by fifteen-hour days of commitments, work, activity. There are women who embrace the disparate elements in their lives with grace and ease, seem energized by their many responsibilities. Other women seem twice as fatigued doing half as much, struggling with daily pressures that make them feel overwhelmed, out-of-control. The difference? Some combination of physical stamina and emotional style that allows us to confront the things we want to do.

We need energy to cope with the strains of many-sided lives. When energy gives out, women blame hormones, genes, metabolism—then tinker with diet and exercise to restore their stamina. What's important: recognizing various elements that sap strength or contribute to it, and finding a plan that allows you to function at peak efficiency.

Chronic fatigue may be a sign of illness—from diabetes to depression—so consulting a doctor you trust, who listens, is a good first step. But most doctors say that fatigue, lack of energy are the complaints they commonly hear from *healthy* women. The best treatment at that point: learning to evaluate the mind-body links that may be the key to energy.

DIET: STAMINA LINK?

At the most basic level, energy comes from food; it's the fuel we burn to produce the heat and cellular energy necessary to stay alive. "We get most of our food energy from carbohydrates," said Estelle Ramey, Ph.D., professor of physiology and biophysics, Georgetown University School of Medicine. "They're broken down to produce glucose, and each cell then combines glucose with oxygen, and releases high-energy phosphate. That's what ultimately powers us and allows a cell to perform its normal functions."

Most tissues burn a lot of glucose and a little fat. The body doesn't burn protein at all until the protein has been broken down to a form of carbohydrate. (Unused protein gets deposited as fat, not muscle, as many athletes believe.) Women have more generous fat stores than men and a better mechanism for releasing heat—which means that they're better designed for long-term energy expenditure.

Proper nutrition provides the physiological base for all energy. "Many women on diets don't realize that they're actually starving their bodies and depleting their stamina," said C. Wayne Callaway, M.D., director of the Center for Clinical Nutrition and associate professor of medicine at George Washington University Medical Center. "When you eat less than you burn, the body turns on adaptive mechanisms that contribute to fatigue."

Women who go on frequent or extreme diets often suffer from decreased energy and a lowered metabolic rate. One cause is the reduction of norepinephrine, which is involved in the regulation of such functions as heart rate and blood pressure. Another reason: the body normally produces a thyroid hormone (called T-4), which the liver converts to a metabolically active substance (called T-3). When calorie intake goes below a certain level, thyroid hormone is still produced, but it's no longer changed to T-3. Fewer calories are burned when T-3 and norepinephrine are reduced, and people experience symptoms such as fatigue, lethargy, even light-headedness.

"This can occur any time you go into a deficit of more than about 500 calories a day," said Dr. Callaway. "That means a moderately active woman who weighs about 130 pounds and normally burns about 1800 calories a day who goes on a diet of 1000 calories a day, can expect to experience these symptoms within six to ten weeks."

Some women who are lacking in energy and have trouble losing weight may begin to solve both problems by eating *more*. "You can often get your metabolic rate—and body function—back to normal by increasing consumption for a while," said Dr. Callaway. "Eat the same number of calories as you burn at rest. With that calorie intake and moderate exercise, you should improve your stamina and lose two to four pounds every six weeks."

While *undereating* can change metabolism and undermine stamina, *overeating* may have an even more immediate effect on energy. "When you eat too much at a sitting, you experience a postprandial dumping syndrome," said George Blackburn, M.D., Ph.D., associate professor of surgery at Harvard Medical School and director of the Nutrition Support Service at New England Deaconess Hospital. "Your blood supply is centered on the digestive tract; there's not enough blood flowing to the brain or muscles to supply energy."

One solution: eat smaller meals and frequent snacks, making sure you don't concentrate calories at the end of the day. "Hormones are diurnal," said Dr. Blackburn. "You burn the smallest number of calories at night. In the morning, you want to change that slow-energy metabolism and get a quick start." E.g., the hormone cortisol, which affects metabolic rate and blood pressure, is at its lowest level at night. "Eating at least a small, 200-calorie breakfast helps you to rebuild your hormonal levels and to set the schedule for the day," said Dr. Blackburn.

Some experts suggest that women can increase their energy through food combinations. The reason: diet seems to affect the types and amounts of amino acids that cross into the brain and produce the neurotransmitters that make you feel energized or lethargic. For example, the balance of protein and carbohydrate in the diet seems to affect the synthesis of the neurotransmitter serotonin, which helps to control energy, sleep-wake cycles. Some researchers say that eating carbohydrates will increase serotonin production, make you drowsy; eating chicken, fish, or other proteins limits serotonin, helps you to stay alert.

"These are interesting hypotheses," said Dr. Blackburn, "but I suspect the *mix* of food in the body is ultimately less important than the *volume* of food you take in, relative to what you need." At the moment, the "high-energy" diet seems *(Continued on page 362)*

Women have learned, now, that though they can't do it all, a full day is more stimulating than an empty one

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FITNESS NOW

(Continued from page 359)

to be mostly theoretical. What's important: your own response to certain foods. Traditional advice: avoid sugary foods, which can cause dramatic swings in blood sugar, mood; focus instead on high-fiber, complex carbohydrates, which keep most people on an even energy keel.

ANXIETY AND STRESS

Among healthy women, innate differences in stamina are probably less important than the emotional factors that enervate or energize.

"Physiologically, you can be well-fed and well-rested, and still wake up feeling fatigued," said Dr. Ramey. "That's because the perception of your state of well-being resides in the brain—and it can be altered by things other than your physical state."

Most important for energy: the "motive force" that propels you. "Women can continue for extraordinary lengths of time if the motivation and rewards are great enough," said Dr. Ramey. "Unfortunately, the reward system for women often breaks down."

Searching now for greater satisfactions, many women worry that they are depleting their energy by trying to do too much. Can the emotional rewards of mixing career and family make up for the strains of an overly busy life? "Absolutely," said Dr. Ramey. "Power, money, and position that women acquire in a job outside home assuage much anxiety."

Most experts now say that the real "killer stress" is the perception of lack of control. Middle managers experience more heart attacks, fatigue, illness than chief executives. Several studies have shown that women with family responsibilities and satisfying careers have the lowest incidence of heart disease and illness, may be the healthiest, most satisfied. They're the least likely to suffer from feelings of worthlessness and depression—major factors in chronic fatigue. Successful and achievement-oriented women—those listed in *Who's Who*—outlive their matched contemporaries by a significant number of years.

Real killer stress: lack of control

Fear, depression, and uncertainty are probably the greatest stamina drains. The emotional burdens become literally immobilizing, the sense of fatigue as real as if you had run a marathon. In contrast, a sense of control, direction, is itself energizing.

"When you put yourself wholeheartedly into something, energy flows—it seems inexhaustible," said Helen De Rosis, M.D., clinical associate professor of psychiatry at NY University School of Medicine. "If you're divided and conflicted about what you're doing, however, you create anxiety. The amount of energy used by that is exorbitant."

Anxiety creates a physical tension in the body. While that may be energizing in brief spurts, it's debilitating if allowed to continue. "Up to a point, performance increases as anxiety increases," said Herbert Benson, M.D., associate professor of medicine at Harvard Medical School and director of the division of behavioral medicine at Boston's Beth Israel Hospital. "But as you push harder, performance and energy go down. You overload the system with too many demands and exceed your capacity to handle the arousal."

Key: learning to back off. Tension is physically exhausting: blood pressure, pulse rate are elevated, blood flow is constricted, senses aroused. Dr. Benson recommends exercise, meditation, or a combination to elicit the relaxation response, break the tension chain.

EXERCISE AND REST

Trying to preserve energy is often futile. Within limits, our bodies are energized by movement, activity. "Movement is built into the system as an appropriate response to stress," said Dr. Ramey. Confronted with bad news or a tense situation, a normal person will want to *do* something—walk, scrub the floor—to release the nervous energy. If there's no release, the physical anxiety symptoms reverberate in the body.

"When you're tense, capillaries constrict and can't deliver blood to muscles and cells,"

said Dr. De Rosis. "Movement allows blood and oxygen to be delivered to every cell, and waste products to be removed. Cells are healthier, energy stores replenished."

Exercise is energizing—even for women whose days are already full. "Nobody knows exactly how that works," said Robert S. Brown, M.D., clinical associate professor of psychiatry and behavioral medicine at the University of Virginia School of Medicine. "The increased circulation to the brain may stimulate endorphins or change the levels of neurotransmitters being discharged." It may take several weeks of increased activity to experience these effects, since your body needs to adapt to the actual physical stress of the exercise.

Experts have found that efforts to conserve energy are often counterproductive. A woman who feels she needs to be in bed all day in order to have enough energy to go out at night is more likely to be suffering from mild (and unrecognized) depression than from low energy reserves. "The subjective experience of depression is loss of energy, interest," said Dr. Brown. "Getting someone moving may be the first step to solving the problem."

While excessive rest is anathema to high energy, *lack* of sleep may be energy-depleting. "The common complaints of fatigue, malaise, and low energy may be signs of a nervous, anxious person, or they may be symptoms of trouble with the sleep-activity cycle," said Charles Herrera, M.D., director of the Sleep Disorders Program at Mount Sinai Hospital, NYC. Sufficient sleep is vital for energy; whether that is four or nine hours depends on your biological rhythms.

"About 50 percent of post-menopausal women have some sleep complaints," said Dr. Herrera. "If you ignore insomnia, you end up tired, unhappy, unable to function."

Staying in bed the proper number of hours isn't enough—you also need to be getting the right kind of sleep. "Never use alcohol as a sedative, since it's disruptive of sleep physiology," said Dr. Herrera. "Similarly, sedating medications can stay in your bloodstream during the day when you don't want to be sleepy. Some medications used for problems like high blood pressure and asthma can also disrupt the healthy sleep pattern and leave you fatigued."

For some women, quick naps are energizing. "To be effective, naps should be scheduled and limited," said Dr. Herrera. "Keep them to a half hour or forty-five minutes." That way, you pass through early stages of restorative sleep, never reach the deep sleep that can be disruptive if interrupted.

ENERGY: MIND/BODY LINK

However it's quantified, energy is elusive. The mind/body components are inextricably intertwined. "Most people who put in a hard day's work go home, eat, rest, and feel fine again," said Dr. De Rosis. "But if they're emotionally divided, or constantly angry and upset, they're exhausted."

Recognize conflicts and needs, know how to focus resources. "Success and energy go hand-in-hand," said Dr. Brown. "Ninety-five percent of success is knowing where you want to go. Whenever you can concentrate and direct your focus, energy soars." ▽

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Saks Fifth Avenue

SUCCESS AT ALL COSTS

In today's workplace, everybody's a survivalist. Are we winning the struggle—for money, perks, prestige—and losing ourselves?

BY MAUREEN ORTH

It is hardly new to say that work can drive you mad, that success is as addicting as crack—and just as dangerous and destructive. But in *Modern Madness: the Emotional Fallout of Success* (Addison-Wesley), Douglas LaBier, Ph.D., argues, with compelling examples, that many corporations are structured so that sick people get to the top faster than sane ones, and that many careerists aged twenty-five to forty-seven have settled for mindless materialism while demanding both material rewards and personal fulfillment from their work.

A Washington, DC, psychoanalyst, LaBier has spent seven years studying the hidden passions that drive the achiever. What he has found are a lot of "troubled winners," successful people suffering from boredom to burnout because they have made their careers their first priority. But they find that work cannot give them all they want out of life. So they consume aimlessly, discard relationships, harden their hearts, and deaden their souls.

The crazy boss, the sycophantic hatchet man, the workaholic who has no personal life, the yuppie, and the working mother trying to sustain both family and high-powered career all come under LaBier's incisive scrutiny. To understand exactly why the blind ambition so exalted today is really a prescription for madness, he has read widely in philosophy, literature, and history.

And those who are supposed to help, his fellow analysts, often make matters worse, he says, because they see most problems as rooted in childhood conflict instead of in the contemporary workplace. These therapists don't understand the "new normalcy."

The new normalcy is wanting to have it all from your career; it is not healthy.

Maureen Orth: *How can being a success make you a "troubled winner"?*

Douglas LaBier: It may sound crazy to say that successful adjustment can result in emotional disturbance, but that is, in fact, the exact situation we have in our culture. A lot of young careerists find that as they move up, their work requires more and more self-betrayal: they tell themselves that their work has meaning when it doesn't; they adapt to a management system that wants not only to beat but "to kill" the competition; they pretend they're excited by what they're doing when they're not. The money and the perks are the tradeoff for accepting these feelings.

MO: *How are these feelings expressed?*

DL: One example is a man who had recommended a plan to upper-level management which was turned down. When I asked him how he felt about that, he said, "I have to believe I'm in agreement with them all the way. If I allow any thoughts of disagreement to creep into my awareness, they open up a Pandora's box and I may end up hating myself even more than I already do." A lot of people just ignore their real values, their sense of truth, their sense of integrity, because to be too aware of these creates conflict.

MO: *Why do people invest so much of their identity in their careers?*

DL: The younger careerists are afraid of not being able to make it successfully in this world of intense competition and shrinking resources, and they want a piece of the pie before it's too late.

Also, a lot of people put everything into their work because they don't really have an interest in other people. When they shed their work role, they're terrified, because they don't know how to relate in any other way. For example, a high-level government attorney I know is superconfident, highly respected, but his hand shakes when he tries to call up a woman for a date. He's terrified of interpersonal encounters. A lot of people don't want the hassle. They just want to be comfortable. One patient told me, "Our lives are lives of desperate comfortableness." And that leads to all kinds of aimless consumption—of people as well as objects. They treat love partners as things to be sampled, consumed, and then thrown out. And all this is done with a kind of deadness. The end result is that these human beings don't develop or grow. The yuppie, for example, is really a caricature of the negative side of the new careerist who has perverted achievement into greed, and self-development and *(Continued on page 366)*

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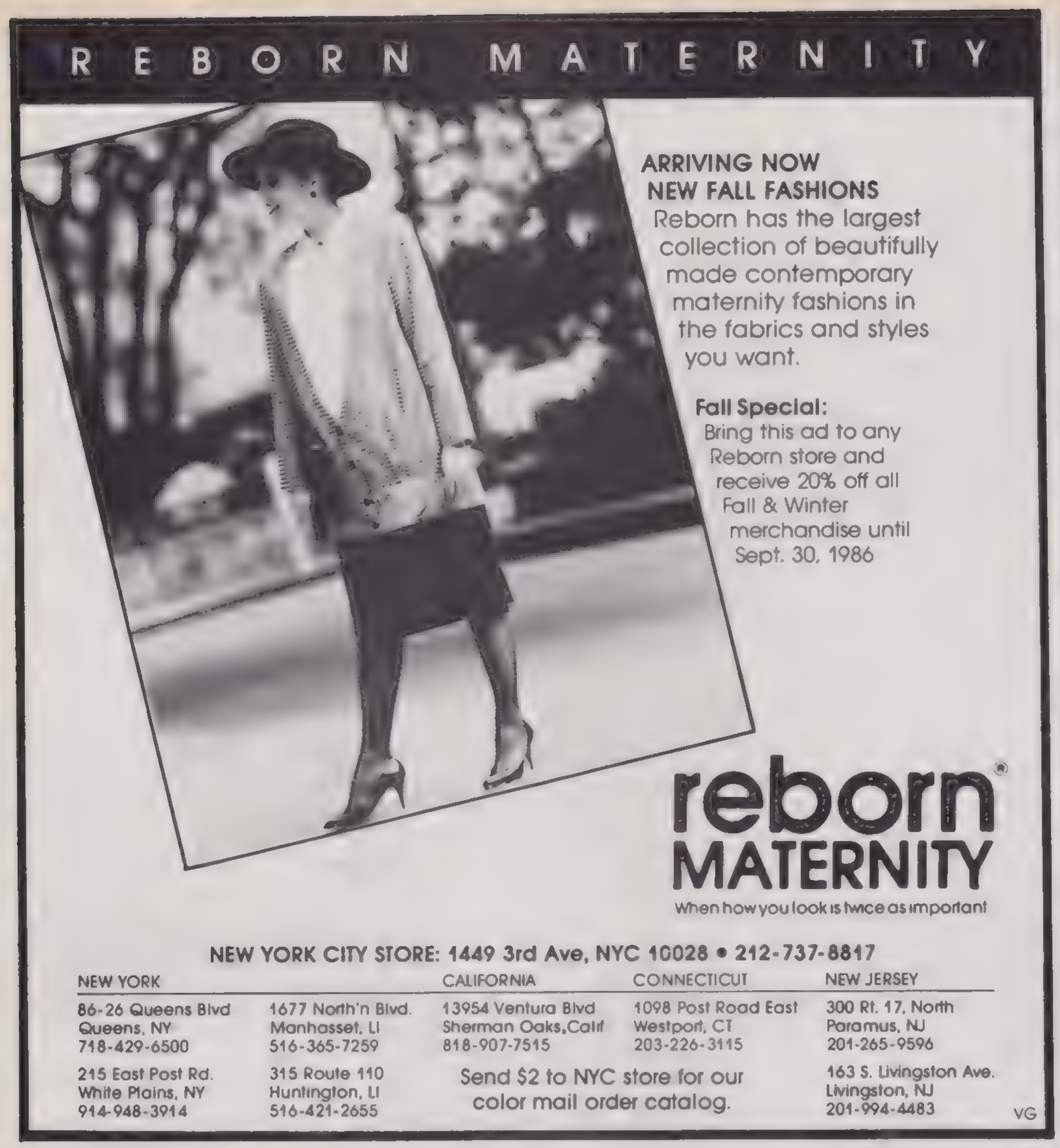

SUCCESS AT ALL COSTS

(Continued from page 364)

fulfillment into hedonistic escapism.

MO: *A generation ago, President Kennedy said, "Ask not what your country can do for you but what you can do for your country." Today, the phrase seems to be "Go for it." What happened?*

DL: Yuppies are the direct descendants of the hippies. They grew up absorbing the counter-culture of the 'sixties—the civil-rights movement, the anti-war movement, the struggle for women's rights. They assume that there *can* be equality between the races and the sexes, and they've gone on to become very practical, to think clearly of what's in their own best interest. What hasn't been noticed is their latent idealism, which also comes from the counter-culture but which is not acted upon because they sense a lack of leadership to support it.

A lot of this is being depicted in contemporary literature, in what academicians call a post-modern view . The modernist mentality, which started in the first part of this century, had to do with feeling a split between your inner self and your functional self—how you perform to fit into society, how you make a living, etc. The modernist attitude affirmed the inner self by opposing authoritarianism, whether it was from the church, the state, fascism, or large institutions. The post-modern view, which is popular among yuppies and the young careerists living in the conservative Reagan era, has to do with embracing the very things that the modernists would have opposed, namely fitting in, embracing the values of the mainstream culture—in this case, the workplace—without a critical sense of what the consequences of adapting and adjusting successfully are. I think the real legacy of all this is an absence of passion.

MO: *How does this lack of passion affect personal relationships?*

DL: The downside of the sexual revolution has been a loss of intimacy and more use of one another as consumer objects. But at the same time there are hopeful signs: when young people are asked what they *want* in relationships as opposed to what they have to settle for, they really long for more fulfillment, for love, for mutuality. The question is how to develop all that in a society like ours.

MO: *This whole discussion seems to be about asserting one's values.*

DL: I think there is a communality between the truth of psychoanalysis and traditional religious and philosophical systems of both East and West. The common thread is that a life of suffering or misery, of emotional disturbance, comes from a life that is too devoted to getting for oneself, manifested as egocentrism or childish resentment and envy about what other people have.

MO: *What is the antidote?*

DL: A life of happiness comes from following a path that lets you develop uniquely human qualities: a capacity for love and reason, for courage and generosity. It has to do with developing the heart and passion for life. ▽

VOGUE, September, 1986

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HOW TO CHANGE A MAN

In men's-studies courses, men diaper babies, professors pamper students

BY RHODA KOENIG

"Modern man—what is it?" sang the perky anthropologist in *On the Town*. Many young people are similarly perplexed these days, but at about a hundred colleges they can seek enlightenment—and earn credits—by taking a course in men's studies. In Robert Brannon's psychology course at Brooklyn College, students ask their fathers forty-three questions about masculinity (Yes or no: "I would NOT object if a young son of mine wanted a doll"); his list ends with a reminder to say, "Thank you very much." At Rutgers, the boys in Michael Kimmel's sociology class try to diaper a doll, while the girls giggle at their ineptitude. At the University of Southern California, some of the luckiest people in the world attended the 1985 Barbra Streisand Lecture Series: Intimacy and Sexuality (can the Alan Alda Seminar: Becoming a Whole Person be far behind?).

Most men's-studies instructors belong to the National Organization for Changing Men (a group that sounds as if it, too, had something to do with diapers), and they tend to be idealistic, if not grandiose, about their work. "Some of us," says Brannon, "just can't resist the Impossible Dream...of actually changing this whole society. Of reducing, and eventually eliminating, sexism, homophobia, racism, militarism, and the confining straight-jackets [sic] of narrow sex roles for men and women."

Men's-studies teachers insist that their programs are serious and scholarly. Kimmel's course strives for "rigorous intellectual confrontation," as his syllabus puts it, with such topics as childhood, fatherhood, homosexuality, pornography, and imperialism—a confrontation achieved with the aid of such texts as *Real Men Don't Eat Quiche* and the works of Marc Feigen Fasteau, and of talks by a "househusband" and "primary care-giver."

Scholars at other institutions are not so sure. As Steven Goldberg, an associate professor of sociology at the City College of New York and the author of *The Inevitability of Patriarchy*, said of men's-studies courses, "Look, I've *seen The David Susskind Show*." Asked if the women's-studies division at Princeton would benefit from the addition of a men's-studies course, Marvin Bressler, the chairman of the sociology department, put it this way: "Well, we have black studies, but that doesn't mean we're going to have white studies."

The newsletter of USC's Program for the Study of Women and Men in Society enthusiastically reports on the result of adding men's-studies courses to the curriculum. The program offers graduate and undergraduate certificates—"a valuable asset as [students] enter today's rapidly changing job market and professional work world" that provides "the expertise needed for appointment to...women's studies programs." Unfortunately, this expertise is going to be mainly the province of women. Harry Brod, at USC, says that half his students are men, but going by most other men's-studies courses, he's doing spectacularly well. At Rutgers and the University of Oregon, men made up only a quarter of the enrollment. The reason, the professors say, is that women are more concerned with emotions and behavior. And while women's studies (like black studies) builds up the students' pride, men's studies tears it apart. Indeed, when I attended a men's-studies class, male students were told that they were on a "continuum" of lust and violence, resentment and rape. There was no acknowledgment that a difference in degree can represent a difference in kind. Or, as Goldberg characterized men's-studies teachers, "They see a pimple, and from that they make the Holocaust."

"I see myself as part of the gentlemen's auxiliary of the women's movement," says Michael Kimmel. "I'm nothing but supportive." Indeed, the thirty-five-year-old assistant professor of sociology, who believes in "caring disagreement," is the picture of "a non-threatening man," as one of his students fondly described him. Short, slight, and bearded, with a happy, eager manner, Kimmel told me that he had never been married but had had several long-term relationships and one "marriage equivalent," that with an abortion counselor. His very best friend is a gay activist, and another friend teaches anti-homophobia workshops.

Kimmel doesn't use it in his class, but he thinks the best men's-studies book is Leslie Fiedler's *Love and Death in the American Novel*, a work that provides a brilliant interpretation, he told me, "of so many American writers—James Fenimore Cooper, Mark Twain, Robert Louis Stevenson." He does tell his class about the Tchambuli tribe, which Margaret Mead wrote about in *Sex and Temperament in Three Primitive Societies*, in 1935, as an example of a society in which sex roles are reversed, thus proving they are culturally determined. *(Continued on page 372)*

Rhoda Koenig *is a senior editor at "New York" magazine.*

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MEN'S STUDIES

(Continued from page 370)

It was news to Kimmel that, several years after Mead's book appeared, sociologist Jessie Bernard wrote that she found Mead's data extremely dubious, and that Mead herself said, well, she never *really* meant to say that the sex roles were reversed, just that they were, you know, *plastic*.

During the hour I spent at Kimmel's "Sociology of the Male Experience," the professor lectured on gender-identity, homophobia, and the general difficulty of just walking around ("Being a man in this culture is relentless. Masculinity is a full-time job"). He read, from a book called *Men on Rape*, a file clerk's nasty confession of how he'd like to punish the women in his office for looking too sexy ("Don't men *want* women to dress up and look nice?" one girl plaintively asked). And he urged his class to consider the unconscious sexism of their vocabularies ("How do we describe women's beauty? *Femme fatale*. Dressed to kill. Striking. Stunning. Smashing. Ravishing. It's a language of violence").

"They're not the smartest kids in the world," Kimmel said of his students, "but they're very nice, very sincere." When I asked them what they were getting from his course, one boy said it had taught him that "women are into being emotional," and one girl told me that she had learned "what men think about during sex." All appeared stricken, stunned, and ravished when I questioned whether such a course, however nice it might make them feel, ought to be part of the university curriculum. One of them thought the course was so meaningful that it "should be taught in the junior high schools," and another said that in college you should be "learning about yourself and interacting with other people." As I talked to the students I became angry at their self-righteous passivity, their earnest repetition of imbecile clichés. But the more we talked, the more I realized that several were fairly bright, though all were disastrously naïve, even by the standards of twenty-year-olds. And I became angry instead at the professor who gives them such a patronizing, distorted view of the world and at the administration that awards academic credits for this emotional finger-painting. A remark by a third-year student who wanted to become a "famous author" showed that men's studies was hardly the only area in which Rutgers babies its already babyish students. I asked what literature courses she had taken, and the answer was "None. They're not required."

As I walked to the station, past a row of fraternity houses whose occupants were lounging and laughing on the steps, I heard a sound that seemed to come from some dim, remembered past. So gender-identity pluralism reigns at Rutgers, I thought, as the wolf whistle faded on the breeze. I returned to my usual idle-hour occupation of thinking up ways to meet Bryan Brown. At least, I thought, one problem is solved: Now I know what we can talk about. ▽

VOGUE, September, 1986

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HAIR NOW

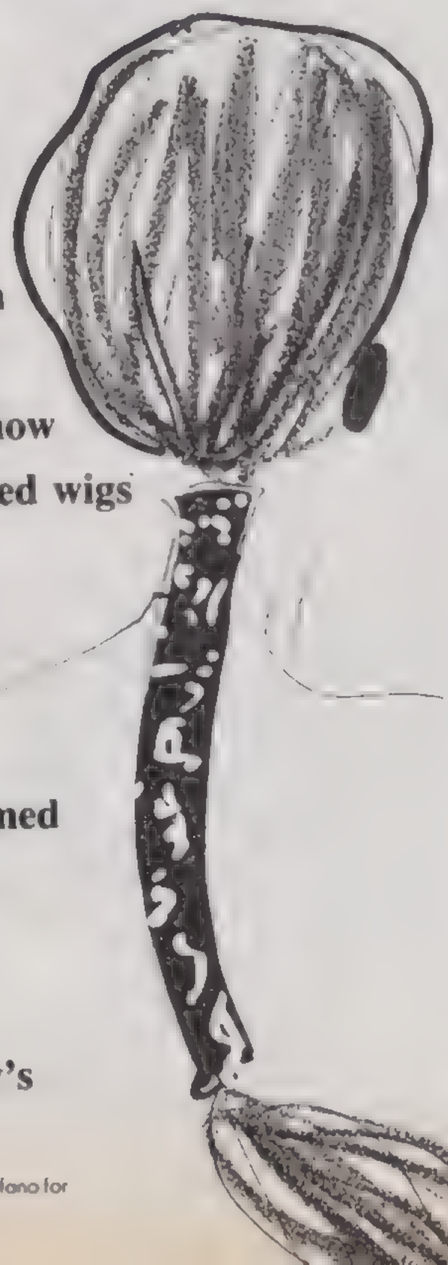
Fast curl . . . hairdressers in show biz . . . transplants: pros, cons

Whether your hair is long or short, you can achieve a neater, softer, less complicated look with *fewer* layers—the longest, tapered around the face; the shortest, brow-length bangs. For free-falling waves, *above*, more impact with less fuss: wrap pieces of wet hair around fingers, pin up; remove pins when hair is dry, for wave, body.

PHOTO © 1986 BY CATHY CAPPELLAND • MAKE UP BY RICK dACECCA • STYLING BY ROBERT QUINN

STYLE FLASHES

Alexandre's wrapped ponytail at night, the way it looked at Karl Lagerfeld's Paris fashion show, and sketched, *right*, by Lagerfeld . . . Show stoppers: bright, oversized wigs by Jean Louis David, seen recently at NYC's Palladium, where Regine Chopinot's comic ballet was performed —with costumes by Jean-Paul Gaultier; and Sergio Valente's hairpieces for Broadway's "Sweet Charity."



Top photo, ARTHUR ELGORT. Hair, Madeleine Colano for Bruno Dessange; makeup, Andrea Paoletti

HAIR TRANSPLANTS FOR WOMEN?

For women with severe hair loss, some dermatologists now advocate hair transplantation, which redistributes hair by moving small areas of the scalp where hair is abundant and relocating them to areas where hair is scarce. Once transplanted, hair continues to grow as it did in its original site. (Transplantation is not to be confused with hair *implants*, which are dangerous and now illegal.)

"Transplantation may be a good option for a woman if she has sufficiently thick donor sites," said Norman Orentreich, M.D., clinical professor of dermatology, New York University Medical Center.

The procedure can be performed safely in a doctor's office and requires only local anesthesia. But it is not a speedy solution: a number of sessions are usually required. In addition, several months elapse before the transplanted hair begins to grow out.

Hair transplantation comes with a considerable price tag. On average, in New York City, qualified dermatologists charge about $40 per transplant, which contains about eight to fourteen strands of hair.

An important caveat: if you are considering hair transplantation, be sure you are dealing with a dermatologist or plastic surgeon who has been properly trained to perform the procedure. "Transplantation has gotten a black eye because it is sometimes attempted by unqualified or inexperienced people. In the right hands, there is no reason to expect anything less than a good to excellent result," said Michael Brodin, M.D., assistant professor of clinical dermatology, New York University Medical Center. Where to start? The dermatology department of a university-affiliated hospital is usually the best source of referral.

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Designer of Tomorrow

The winning design by Earl Pickens, sketched here, will be created and offered exclusively at Lazarus. It will be manufactured by St. Gillian, with design interpretation by Kay Unger-Pitman. This dramatic wool ensemble combines forward-thinking shapes with the incisive clash of red and black... red skirt layered over black knit leggings and jersey body suit and completed with a striking red peplumed jacket

Earl Pickens
Selected as the Lazarus
1986 Designer of Tomorrow

The Designer of Tomorrow is an annual award presented by Lazarus for outstanding fashion design. This year's winner was chosen from over 300 entries judged by The Parson's School of Design in New York City.

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That Ayres Look:
Fall/Winter 1986
Thursday, September 11
Ayres Tea Room
Nancy Hancock
(317) 262-2142
(317) 262-2627

BALLIET'S
Oklahoma City, OK

Vogue Celebrates
Balliet's 50th Year
Thursday, October 23
11:30 a.m.
Marriott Ballroom
(405) 848-7811

B. FORMAN CO.
Rochester, NY

The Forman Flair Award and
Vogue Fashion Show
for the benefit of the
Auxiliary to the Medical
Society of the County of Monroe
Thursday, September 18
10:30 a.m.
Rochester Plaza Hotel
Linda M. German
(716) 325-6000

FLAHS/B. FORMAN CO.
Syracuse, NY

The B. Forman and
Vogue Fashion Show
for the benefit of the
Onondaga County Medical
Society Auxiliary, Inc.
Friday, September 19
10:30 a.m.
Sheraton/Thruway Exit 37
Mary Ellen Yeager
(315) 446-9243

THE HIGBEE COMPANY
Cleveland, OH

Star-Gazing at Severance Hall
for the benefit of
the Cleveland Orchestra
Wednesday, September 10
12:00 noon
Severance Hall
Lydia Hereforth/Severance Hall
(216) 231-7300

IVEY'S CAROLINAS
Charlotte, NC

Gala benefit for
the Mint Museum of Art
"Celebration VI"
Saturday, September 27
6:30 p.m.
Marriott Hotel City Center
Uptown, Charlotte
Vogue Fall Preview
Monday, September 29
Tuesday, September 30
10:00 a.m., 2:00 p.m., 7:00 p.m.
Ivey's Southpark
Catherine Ackiss
(704) 372-3511 x381

JACOBSON'S
Birmingham, MI

Fall Fashion Perspective
Friday, September 12
10:00 a.m.-4:00 p.m.
Jacobson's Birmingham
Apparel Store
Beth Frantz
(313) 644-6900

KAUFMANN'S
Pittsburgh, PA

Fashion Preview:
The Viennese Ball
for the benefit of the
Pittsburgh Symphony Assoc.
Tuesday, October 7
6:00 p.m.
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Special Events Office
(412) 232-2369

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Present Fall '86
Tuesday, September 9
12:00 noon
Lazarus Downtown/Town Hall
Y.E.S. Department
(513) 369-7636

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Columbus, OH

Lazarus and Vogue
Present Fall '86
Monday, September 8
6:00 p.m.
Downtown Events Center
Y.E.S. Department
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Honolulu, HI

Liberty House Presents Vogue's
Viewpoint Fashion Seminars
Monday, September 15
10:30 a.m.Coffee
5:30 p.m.Wine tasting
Tuesday, September 16
5:30 p.m.Wine tasting
By Ticket Only
Ala Moana Store
Special Events Room
Fashion Office
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"IN VOGUE"...
A Film Retrospective
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Special Events Office
(415) 362-2100 x2980

MONTALDO'S
Denver, CO

"IN VOGUE" Film
and Fashion Show
for the benefit of the
Mother Cabrini Shrine Auxiliary
Thursday, September 18
12:30 p.m.
Hyatt Regency Hotel
Denver Tech Center
Dorothy Wallace
(303) 629-1111

"IN VOGUE" Film
and Fashion Review
Thursday, September 18
4:00 p.m.-6:00 p.m.
Montaldo's Marina Square
Denver Tech Center
Nancy Galas
(303) 770-9552

"IN VOGUE" Film
and Fashion Review
Friday, September 19
4:00 p.m.-6:00 p.m.
The Broadmoor Hotel
Colorado Springs
Winifrede Gufler
(303) 577-5764

NORDSTROM
Seattle, WA

Vogue Seminar and Fashion Show
for the benefit of
the Junior League of Seattle
Friday, September 12
10:30 a.m.
Four Seasons Olympic Hotel
Spanish Ballroom
(206) 324-3638

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Houston, TX

Sakowitz and Vogue Present
Fall/Winter 1986
Thursday, September 4
11:00 a.m
NASA Fashion Salon
7:00 p.m.
Champions Fashion Salon
Friday, September 5
11:00 a.m.
Town & Country Fashion Salon
7:00 p.m.
Post Oak Old Colony Room
Saturday, September 6
11:00 a.m.
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WOODWARD & LOTHROP
Washington, DC

Woodward & Lothrop Presents
Women...In Vogue
Wednesday, September 24
12:30 p.m
Downtown Metro Center
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(202) 347-5300 x2311

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Salt Lake City, UT

ZCMI & Vogue Present Fall 1986
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Saturday, September 20
12:30 p.m.
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Exercise vs. cancer?
relaxation danger...
fitness gender gap

NEW FINDINGS: CANCER AND EXERCISE?

Can a lifetime of physical activity prevent cancer? It's an intriguing possibility, suggested recently by a research team led by Rose Frisch, Ph.D., associate professor of population sciences at Harvard University School of Public Health.

The team looked at over five thousand women college graduates, half of whom had been athletes in college; the other half had not. Findings: women who were not athletic in college were two and one-half times more likely to develop cancers of the reproductive system and almost twice as likely to develop breast cancer as the women athletes.

"Most of the college athletes got involved in sports by high school or earlier—well before menarche," said Dr. Frisch, "so there may have been long-term differences in life style." Dr. Frisch also speculates that the reduced cancer risk is due to a fact observed in other studies—that lean, athletic women produce less and a less potent form of estrogen than heavier, less active women. Athletic women also tend to have later menarche and earlier menopause than other women. High levels of estrogen may be associated with breast and reproductive-system cancers.

Since most of the athletes in the study began exercising when they were young, Dr. Frisch is not yet sure how long a woman needs to exercise before she develops some of the cancer safeguards. But she thinks that starting to exercise later in life is probably better than not starting at all. "The average age of menopause now is fifty-two. If you begin exercising at twenty or even thirty, you still have quite a long time to get in shape."

relaxation training: risk–free?

Relaxation training has been used as an adjunct or alternative to drug therapy in treating insomnia, anxiety, chronic headaches, and some types of hypertension. How it works: exercisers learn to tense and loosen specific muscle groups and so achieve total relaxation. To be effective, the technique must be used daily.
One serious side-effect has been reported: panic attacks sometimes occur without warning; victims experience shortness of breath, cold sweats, or other anxiety sensations.
"It is highly unlikely that anyone who has never had a panic attack before would develop one during relaxation. The only cases I have seen were in patients undergoing relaxation training because they had panic disorder," said Robert Carney, Ph.D, director, Behavioral Medicine Center, The Jewish Hospital of Saint Louis and assistant professor of psychiatry, Washington University. During relaxation, external stimuli are "tuned out," which increases sensitivity to internal sensations.
"On rare occasions, patients have the feeling that they are losing control. But that situation is quite different from a panic attack."

- **FITNESS BIAS** Past surveys repeatedly showed that American men were more physically active than American women. Latest study: not only have *both* sexes become much more active in the last twenty years, but older studies may have been biased against women. The problem: the definition of "physically active." When it's defined as playing sports, men "win"; when physical activity also includes noncompetitive exercise (calisthenics, walking, jogging, aerobics), differences between the exercise levels of men and women disappear.

- **A FITTER U.S.** A report in the *Journal of the American Medical Association* suggests that employee fitness programs may be one of the best ways to help people exercise regularly. When Steven N. Blair, P.E.D., of the Institute for Aerobics Research, Dallas, compared exercise levels of women and men whose companies offered fitness education and exercise programs with those whose employers offered only annual health screening and information sessions, he found that those adults who could work out in their offices increased their exercise levels *three times* more than those who only had yearly health workshops. Over two years, employee exercise classes helped to boost fitness commitment and to decrease risk of heart disease.

KING TUX

Do men really hate to dress? On this, the 100th birthday of the dinner suit, one man takes on "black tie"

BY FREDERICK EBERSTADT

Best of black tie, clockwise from top left: Maurice Chevalier, in '35; Frank Sinatra, twenty years later. As the Duke of Windsor dressed, below in '53. Tuxedo Park dressing, updated, on: Don Johnson, William Hurt

Every woman I know loves to put on evening clothes. If you ask men—and often if you do not—they will complain that women spend untold amounts of time and money getting themselves together to go out at night. Although this information is imparted as a complaint, there is usually the transparent sound of pride in the man's voice as well. Then follows the real source of grief: the men, on the other hand, do not want to wear black tie—much less, God forbid, white tie and tails. The result is a kind of split-level dressing, in which women are done up in floor-sweeping Diors and Saint Laurents and men wear blue suits. Husband and wife look as if they had met on the landing by chance, as they headed for different parties.

At the risk of seeming a traitor to my sex, I cannot see why a dinner jacket is any more uncomfortable than any other kind of suit. But women should understand one thing. When women dress up each one looks entirely individual. Men in their black ties and dinner jackets not only look like each other, they look like the waiter as well.

The fact that not one man in ten can tie a bow tie is a compelling one. Captains of industry and masters of commerce, leading professional men and outstanding intellectuals have never learned to do with a bow tie what they do daily with their shoe laces. If they are to wear evening clothes, they must either wear a clip-on Good Humor Man number or submit to the humiliation of having their wives dress them. I was in my twenties before I learned to tie a bow tie. I would probably still be unable to if it were not for Arthur Ballantine, the great corporation lawyer.

One night, when my parents were away, I had a date with a young woman who seemed very important to me at the time. With a courage born of desperation when I realized there was no one to tie my tie, I called the Ballantines who lived a floor or two below my family. They were of the old school who dressed for dinner every night except for Thursday and Sunday. (As Mrs. Ballantine once told my sister, it is the only way to wear out evening dresses.) Mr. Ballantine told me he would *(Continued on page 407)*

Photographers, details last pages

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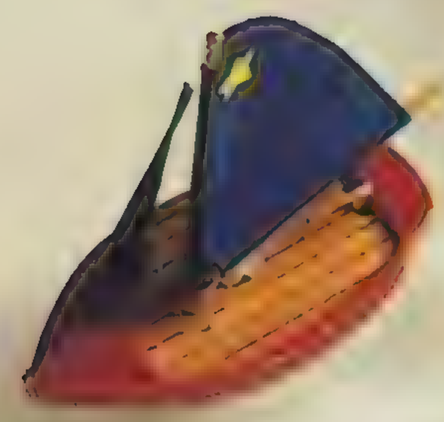

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(Continued from page 402)

tie the tie on only one condition, namely that I watch him and learn to tie it myself. He tied the tie, explaining what he was doing each step of the way.

"Now," he said. "Can you do that?"

"Oh, yessir," I said. "Thank you very much. I'd have been sunk without you."

"Okay," he said, yanking the knot open. "Show me."

Of course, I had paid no attention, and I had no idea what to do.

"I'll show you again, but pay attention. This is the last time," said Mr. Ballantine; I believed him, and when he again yanked the tie open, I was able to retie it.

I was shaking with frustration as I rushed to pick up my date. I was late, but she was even later. In the decades since

When women dress up, each looks entirely individual. Men look like each other —and the waiter

then, I've often thought of Mr. Ballantine with gratitude. Especially when I have had the opportunity to patronize some friend or acquaintance.

It must have been much more fun for men to dress up before that priggish royal dwarf Prince Albert set the style that is still in fashion today. From the Renaissance until the nineteenth century, men wore velvet capes and slashed sleeves and brocaded coats and any other vanity that struck their fancy. Then came Victoria's Prince Consort, with his middle-class ideas. In his day, if you were a man of rank, you probably sported a gaudy uniform with gold braid, coq feathers, decorations, epaulettes, and a clanking sword. Then, His Royal Killjoy decreed universal black and white dress. On the rare days that I have to wear white tie, when I gouge my throat with my collar studs, I curse his memory and bless the polluted drinking water of Windsor Castle that cut him off with typhoid.

Lately, some designers have tried to inject variety into men's evening clothes with melancholy results: ruffled shirts, lamé cummerbunds, and odd-color lapel facings. Maroon velvet evening pumps look pretty snappy; pastel colored shirts may pep things up. But if you want to go any further than that, is it too much to ask that you learn to play the piano as well as Liberace?

And hire yourself an agent. ▽

All hail the pocket handkerchief: Fred Astaire steps out, top, with Rita Hayworth, 1942; Sam Shepard, above, '82; below, best of Bogart.

Photographers, details last pages

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PEOPLE ARE TALKING ABOUT books

Sex after feminism . . . fiction after MTV . . . Lord Weidenfeld and Ann Getty go to press

THE VOICE OF AMERICA

New fiction from our most-talked-about writers

By ANDREW HARVEY

There is a new spirit abroad in the writing of certain young American novelists. It is classical without being purist or nostalgic of lost forms of order; it has a democratic reverence for narrative, for communicating its messages clearly; it is romantic, unafraid of what George Eliot called the "higher emotions," and able to represent them without any glib addiction to satire or irony. In a time so flattened by the media, great faith in the restorative power of language is required to write in such a spirit. That this can still be done—with passion and clarity, is a sign that the novel form is as vigorous, as capable of transformation, as necessary to the life of the heart as ever.

In the poise of its construction, the assured shamelessness of its themes, the purity of its prose, David Leavitt's brilliant, wise first novel, *The Lost Language of Cranes* (Knopf), exemplifies this spirit. It would be hard to overpraise this book; it represents the most assured debut of a novelist in a long time.

I had not especially liked Leavitt's book of short stories, *Family Dancing*, thinking it thin and precious in places, though clearly the work of an original talent. *The Lost Language of Cranes*, however, is something like a masterpiece. The novel deals with the "coming out" of both father and son in one New York City family, and is an intermingling of scenes and incidents from these two lives in crisis as they gather courage. In any other hands, such a theme might be bathetic, or too remorselessly "gay"; Leavitt's lightness of touch and Chekhovian gift for character lift the book clear. He has the great Russian playwright's compassion for human confusion, and his refusal to preach or condemn.

The novel's main characters—Owen, the agonized father; Philip, the gawky, egocentric but touching son; and Rose, his mother—are rendered with unflinching but generous truthfulness. The delight of the book, however, is Leavitt's style: from a ground of plainness, it flashes out with pathos, anger, and camp wit; it rises to a subtle urban lyricism.

Louise Erdrich's *The Beet Queen* (Holt)—her second novel, following the highly praised *Love Medicine*—is, in its way, just as remarkable as Leavitt's new book. Erdrich's themes are different from his—her book deals with the lives of a handful of characters over forty years in Argus, North Dakota—but she shares with Leavitt a highly individual poetic style, a wry but large-souled vision of human possibility, and a love for all her characters, even the most selfish and destructive.

The Beet Queen is a tightly interwoven series of monologues that occasionally overlap and show the same incident through different eyes. This is a device that could become folksy or confusing; Erdrich's mastery of inner colloquial speech is so imaginative, however, and precise, that we are consistently involved. Louise Erdrich, a fine poet, is attempting a kind of epic poem-in-prose, and she has the unerring command of image and tone to realize her ambition. *The Beet Queen* is a wonderful book—original, rich, very moving.

John Updike's new novel, *Roger's Version* (Knopf), is an account of the strange and labyrinthine relationship between a cynical, aging theologian and a young scientist who sets out to "probe" the existence of God. It is like the rest of Updike's work—hypnotic, virtuosic, dazzling, and disappointing. How is it that someone who writes better than almost anyone else—with a startling brilliance—could leave such a foggy impression? Perhaps in the very bravura of Updike's writing there is a lack of the "attention," which Simone Weil says is like prayer, *(Continued on page 415)*

Andrew Harvey *wrote "Burning Houses."*

Photos from top: MARION ETTLINGER, JERRY BAUER, DOMINIQUE NABOKOV/Gamma Liaison

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 410) that is the central gift of the great novelist. Updike is always making one pay attention to Updike—*his* learning, *his* sweep, *his* legerdemain. His characters seem, for all the meticulousness of their creation, oddly empty, puppets their Maker makes stumble and bluster with an ultimately fatiguing eloquence.

There is, as always in Updike's novels, a great deal to admire in *Roger's Version*. There are great Updikian (Updickian?) arias of lust and fantasy, and passages of wonderfully trenchant writing. ("His eyes somehow floated above his passionate facts.") Yet the prevailing tone of bourgeois disgust comes to sound smug. And Updike's style seems, finally, as corrupt as the visionless society he is, a little too voluptuously, berating.

LISTEN TO THE COOL

Kevin Bacon, ponying for the postliterate

Rabidly promoted as "the extraordinary novel of the MTV generation," Bret Easton Ellis's *Less Than Zero* is now available on audio cassette (Simon & Schuster Audio-Works), read by Kevin (*Diner, Footloose*) Bacon. This move to tape presumably will make the best-selling book even more digestible: it's a pony for the postliterate. But why anyone would want to spend three hours listening to an abridged version of a book that takes thirty minutes to read, if you move your lips, is beyond me.

A little questionnaire from S & S that comes with the cassette may provide a hint. When do you play it? they wonder. While driving? Exercising? Reading? Although Kevin Bacon makes the ideal narrator for this vision of L.A.-as-Lower Depths—with an adenoidal smirk in his otherwise affectless delivery, he says "duuuude" like a true SoCal zombie—I found the whole experience far too stultifying to be a safe diversion while operating heavy machinery. But I'm sure there's some use for it. While I was lying comatose on my sofa, trying to pay attention, three roaches plunged to their deaths from the top of the bathroom sink—apparent suicides. —T. Y.

WESTENBERGER/Sygma

Off the Cuff:
ELLEN GILCHRIST
At last, a short-story writer with something to say.

BY TRACY YOUNG

Ellen Gilchrist's new collection of short stories, *Drunk with Love* (Little, Brown), is cause for celebration—they are smart, funny, moving, and elegantly written—and the perfect excuse for her fans to be more curious than ever about the mysterious author.

"I've had a very interesting life," she says on the phone from her home in Jackson, Mississippi. She's not at all reluctant to discuss her background; if anything she sounds relieved to be interrupted from a frustrating bout of writing.

Gilchrist was born in 1935, in Vicksburg, Mississippi, to a beauty queen mother and a father who played pro baseball with the Nashville Vols before leaving the South to make his fortune as an engineer. She spent part of her childhood on a plantation, surrounded by in-laws and animals, and part in the apple-pie towns of the Midwest. "That's real important to who I am," she says. "I can approach the South as a stranger."

And it may be what gives her stories their skewed sensibility—a counterpoint of tradition and post-modern irony. Take one of her characters from an early story, a New Orleans aristocrat named LaGrande McGruder. LaGrande cheats a "little Jewish hous vife" out of a tennis match, and in what mig .t be a moment of epiphany, throws three racquets and a brand-new can of Slazenger balls off the Huey P. Long Bridge. But then LaGrande goes shopping and ". . . when she had bought one each of every single thing she could possibly imagine needing she felt better and went on out to the Country Club to see if anyone she liked to fuck was hanging around the pool."

Gilchrist always knew she could write, but it didn't occur to her to write fiction—"a second-rate occupation compared to poetry and journalism"—until she took a course with novelist Bill Harrison. He told her to hide her poems in the stories. In 1981 she published her first collection, *In the Land of Dreamy Dreams*, introducing the extended brood of spoiled Southern beauties, faithful family retainers, and closet Buddhists, who would reappear in her second collection, *Victory Over Japan*—which won the American Book Award in 1984—and again in *Drunk With Love*. When I ask whether the recurrence of these characters suggests a longer work, she says, "The long- *(Continued on page 418)*

How to encourage your child to read

By Erma Bombeck

International Paper asked Erma Bombeck, nationally syndicated columnist and author of Motherhood: The Second Oldest Profession and other perceptive books about family life, to tell you how to make your child an eager lifelong reader.

When you stop to think about it, most of us were read to sleep. The faster we nodded off . . . the better the book.

We didn't know how good books could be until we grew up and started to read ourselves.

Well, most of us did.

One out of every five American adults is still being read to. They are functionally illiterate. According to the U.S. Department of Education, there are 23 million people who can't read a help-wanted ad or this article. Sad to say, many high school and college graduates can't do much better.

So, how do you get your kids to read? And keep on reading?

If you've read this far, you're halfway home. It means you, as a parent, like to read and want the same enjoyment for your children.

When to start?

And the sooner you get started the better. In our culture, you have to be able to read to get an education. The education starts sooner than you think. Scientists say that a child acquires 50 percent of the intelligence she'll eventually have by the time she's only four. She adds another 30 percent by the time she's eight. Fact is, between the ages of eight and eighty, there's less brain growth than from seven to eight. (As in the rest of this article, when I mention she or her, I also mean he or him.)

You're lucky. You have the child at home all to yourself during her most dynamic development years—the so-called "peak learning years" when she is bursting to grow.

Experts have discovered a couple of common threads among children who read well.

One was that their parents gave them things to read and to write with, like books, pencils and paper, just to get used to them.

The other thread they share is that their parents read aloud to them. Some parents started the day their babies were born.

I know newborns can't even see a book, but *something* happens when a parent reads aloud. The partnership begins. It doesn't matter what you read the first few months as long as she can hear your voice and feel your warmth.

I once read a steam iron warranty out loud. I was enlightened; the kid figured it was another fairy tale.

Time for Mother Goose

Around six months, pick up *Mother Goose*. Nursery rhymes all have wonderfully pleasing word combinations to delight her. And when she's able to see well, make sure your book has pictures with large, colorful, easy-to-grasp illustrations.

Working mothers in the home and those who have a second job deserve a few minutes of quiet time to relax and share a story with their child away from the noise and interruptions.

When you move on to storybooks and children's novels, be sure they're right for both of you. C.S. Lewis, author of *Chronicles of Narnia*, said, "A book which is enjoyed only by children is a bad children's book."

Three-year-olds love *The Three Little Pigs*, *Little Red Riding Hood* and *The Gingerbread Man*. Stories like these tell a child that if you do what's right and are brave and smart about it, you'll come through.

But wait a year before you try the more sophisticated fairy tales like *Snow White* and *Rapunzel*, with their evil-minded people—a concept a tiny child isn't emotionally prepared to grapple with yet.

Go ahead—ham it up

When you're reading out loud, ham it up. Use inflections. You want to awaken her interest in reading, not put her to sleep. And if you see your child getting tired, try to end on a cliffhanger to get her back for more tomorrow.

Four-year-olds are ready for the beginning classics like the

Brothers Grimm and Hans Christian Andersen. By that age, they can take wicked queens in their stride.

As you read to your child, don't be surprised when she starts to pick out letters and even words. She's making those connections between the sounds and the symbols on the page. Now it's time to get an ABC book and start to familiarize her with the alphabet.

The producers of "Sesame Street" found that kids who know their ABCs get into reading far more readily than kids who don't.

As your child picks up certain words, help her sound them out syllable by syllable and understand their meaning. Later, ease her into phrases and sentences.

"What! Teach her to read?"

Most of us who aren't teachers are apprehensive about doing anything that might jeopardize the teaching process. Don't worry. Many educators say we can't do any harm, and it is far better to teach her at the time she's ready. So go to it. Besides, one-on-one teaching is the best kind. I love Dr. Seuss, who said, "You really can't teach reading as a science. Love gets mixed up in it."

Other ways to help:

Encourage her to speak up. Good oral skills make good readers.

Open up her world. Give her something to talk about like a trip to the zoo, a concert, or a bus ride.

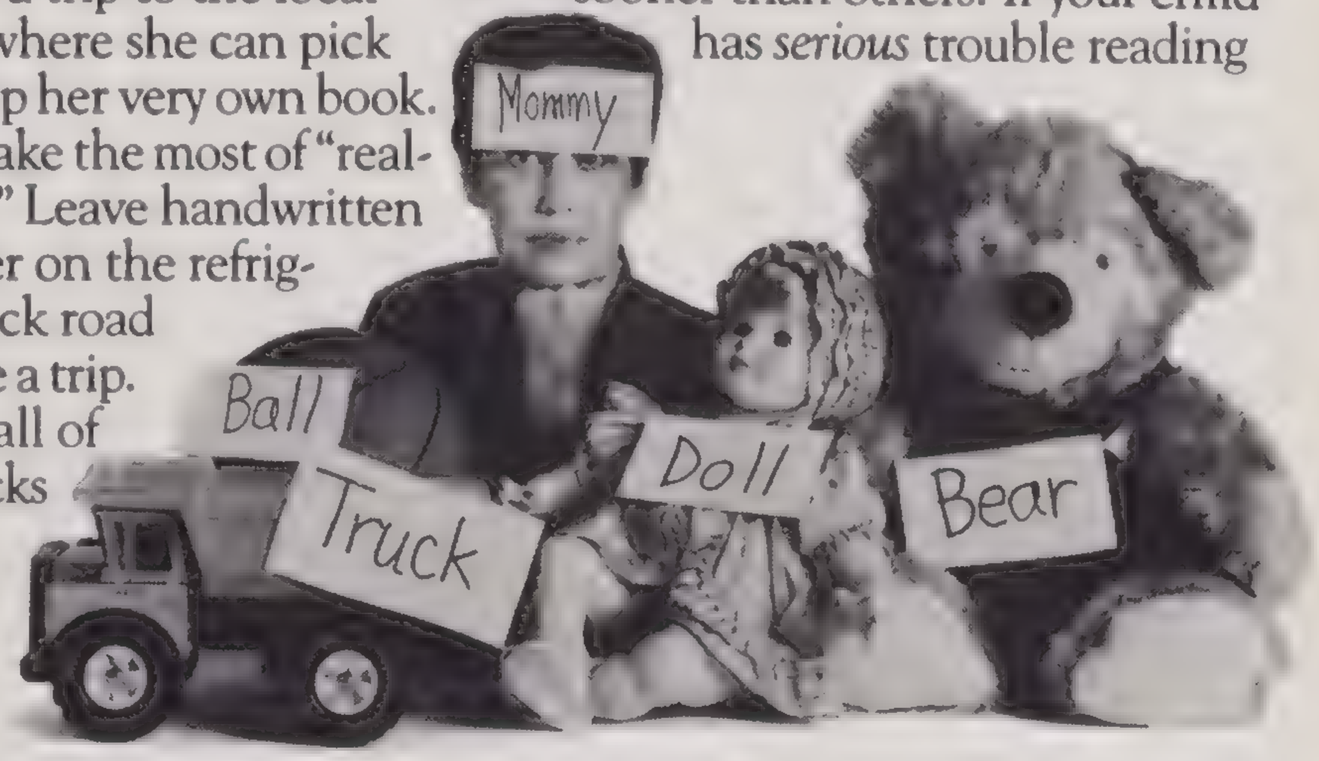
Label things in her room, like "Bed," "Truck," "Doll," so that she may make the association.

Read street signs and names on packages in the supermarket.

As soon as she can write her name, get her a library card. And don't forget a trip to the local bookstore where she can pick out and keep her very own book.

And make the most of "reality reading." Leave handwritten notes for her on the refrigerator. Check road maps before a trip.

When all of the Bombecks went on vacation, we took turns reading from a book telling us where we were going and what points of interest to look for. It not only made better readers out of the kids, it kept them from killing one another.



"This is one good way to make the connection between words and what they stand for: label the things often used in her room."

Newspapers are great incentives. She can read the weather map, TV listings, sports and comics.

Pick the right books for her age

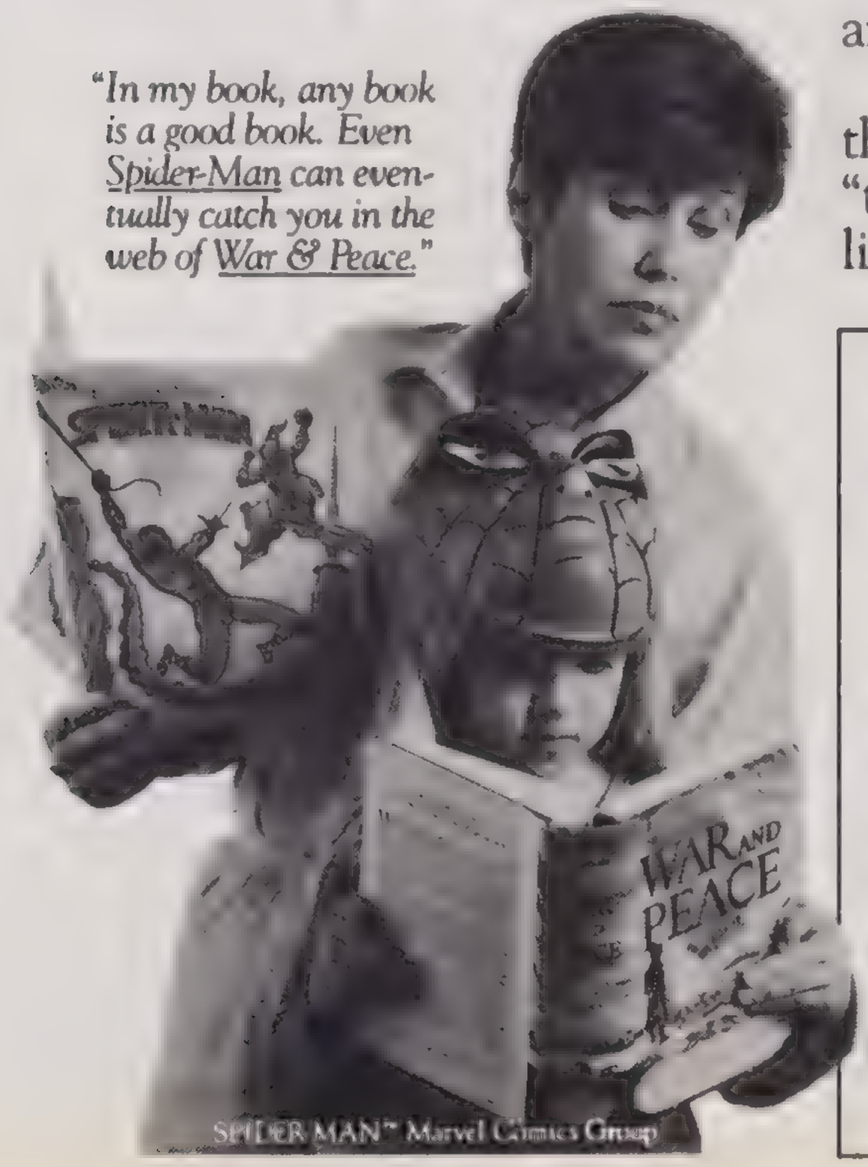
Keep stoking the fire. First and second graders like jokes, riddles, humor, monsters, mysteries.

Third and fourth graders like the same things a little more advanced. They're also ready for magazines and dictionaries.

Fifth and sixth grade boys go for sports and mysteries, but girls are getting into romantic novels.

What to do about her reading things you don't approve of—"trashy" books, comics and the like? In my book, any book they read themselves is a good book. Even *Spider-Man* can eventually catch you in the web of *War & Peace*.

If your child doesn't respond to reading as early as you hope, don't be discouraged. Some are ready sooner than others. If your child has *serious* trouble reading in any grade, there are steps you can take, including remedial classes and reading clinics. Check your school for further help.



"In my book, any book is a good book. Even Spider-Man can eventually catch you in the web of War & Peace."

Start an adventure

I cannot begin to tell you what the love of reading will do for your children. It will open doors of curiosity. It will titillate their desire to see places they thought were make-believe. It softens loneliness, fills the gaps of boredom, creates role models and changes the course of their very lives.

My children started out reading Designer Labels. It certainly changed my life.

Erma Bombeck

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 415) er work is coming out piecemeal."

Gilchrist, who once wrote a novel called *The Annunciation*, used to write every day, until she discovered it was "counterproductive to the work—and certainly counterproductive to life." Now she spends some of her free time hanging out with her grandchildren. (She's been married four times, "twice to the father of my children, and I'd marry him again in a heartbeat.") And reading "satisfies the same place in my mind as writing," she says, mentioning a Lewis Thomas essay that "made my heart pound." She is also an ardent admirer of Einstein—as a man and a prose stylist. A quote of his graces the frontispiece of *Drunk With Love*. And Freddy Harwood, one of her favorite characters, describes waiting to find out if his girlfriend's baby is his: "A curved universe, low and inside, coming at me below the knees." From Dad to Einstein in twelve words.

Drunk With Love should receive the critical acclaim Gilchrist has always enjoyed ("Terrific," Norman Mailer called her), but the author has already turned her attention to a new book, a historical novel set in the 5th century B.C. that her mother has some reservations about. "It never *was* easy to please that woman," Gilchrist observes dryly.

Besides, she says about writing for glory, "for the whole time you're wanting greatness, you're lost. Wanting greatness is like wanting true love."

FAMOUS ARTISTS' HOMEWORK

Sketchbook with Voices (Alfred van der Marck Editions) is an amusing collaboration between artist Eric Fischl and Jerry Saltz, a painter, editor, and writer, who asked sixty-one artists of various persuasions—from photographer William Wegman to sculptor Louise Bourgeois—what assignment they would give art students.

"Set up a still life in a classroom," says New York conceptual artist Joseph Kosuth, "and put all the easels next to each other in a line around the room, out the door, and down the hall. The first student paints the still life, and everyone else paints from the canvas of the student to his or her left."

A thick volume of anxiety-producing blank pages headed by exhortations, *Sketchbook* could be used as a creative goad, a collection of artistic *koans*, or simply a parlor game. (One assignment from Tom Wesselmann, "Draw something behind your back," elicited surprisingly uninhibited responses from my colleagues.) At the very least, the book affords another glimpse into the minds of the artists. "Do your own work," suggests photographer Cindy Sherman, famous for her self-portraits with costume, "but use someone else's clothes." —TRACY YOUNG

"Maus," a comic book about the Holocaust—jaunty, nightmarish

DRAWING BLOOD

Maus explores the wounds of history, the wounds of family life

By MARGO JEFFERSON

The Jews are undoubtedly a race, but they are not human," said Adolf Hitler, and so the Jews in Art Spiegelman's *Maus: A Survivor's Tale* (Pantheon) become mice; the Nazis, cats; the Poles, pigs; and the Americans, dogs. Spiegelman is the son of Auschwitz survivors, and he is working in a tradition that includes the barnyard satire of *Animal Farm* and the black folk tales popularized by *Uncle Remus*. But he is a cartoonist; and *Maus* is, in fact, a comic book. (However it unnerves one to use the term in tandem with the Holocaust, to call *Maus* a picture book is to beg the point.) Spiegelman belongs to a group of cartoonists who have worked, since the 'sixties, often through radical underground newspapers, to stretch the visual boundaries and shatter the subject limitations of this most commercial and potentially most democratic of American forms. He and Françoise Mouly edit *RAW*, a brazen, sometimes brilliant magazine of avant-garde comics and graphics; through *RAW* they also publish a series of short, striking books that includes British artist Sue Coe's work dedicated to Malcolm X.

Maus first appeared in *RAW*. Subtitled "My Father Bleeds History (Mid 1930's to Winter 1944)," it is drawn with bold, broad strokes in black and white, and it is heart-wrenching. As the book opens, Artie is en route to Rego Park, New York, to visit his father, Vladek, who is recovering from two heart attacks, and from his wife's suicide. "How is going the comics business?" he asks his son, while pedaling on a stationary bike. "I still want to draw that book about . . . your life in Poland, and the war," replies Artie. "It would take MANY books, my life, and no one wants anyway to hear such stories," Vladek declares, and his head is missing from the picture as he speaks; instead we see his arms, a concentration camp number tattooed on one of them, and the small, sad mouse head of his son. "I want to hear it," Artie insists. "Start with Mom . . . Tell me how you met." "Better you should spend your time to make drawings what will bring you some money," Vladek says. "But, if you want, I can tell you . . ." And, still pedaling, he begins.

First we see him as a dashing young businessman whom friends compare to Rudolph Valentino; soon he is married to an intelligent, wealthy, high-strung woman named Anja. They have a son; she has a nervous breakdown but recovers; Vladek is drafted into the Polish Army and does time as a prisoner of war. When he returns home the noose has tightened inexorably. The Nazis have forced Vladek's family into ghettos along with other Jews, then into hiding. Finally, in 1944, Vladek and Anja are taken to Auschwitz.

Children of survivors are possessed by a history they have never lived, wrote Helen Epstein in her fine, groundbreaking book *Children of the Holocaust*. What they know and fear about their parents' lives is "more secret than sex and more dangerous than any shadow or ghost." In *Maus*, Art Spiegelman has had a nervous breakdown; he is still in anguish over his mother's suicide, and he finds his father, now remarried, a selfish, tightfisted man. "I used to think the WAR made him that way," he tells Mala, his stepmother. "FAH! I went through the camps. *All* our friends went through the camps. *Nobody* is like him!" she retorts. "It's something that worries me about the book I'm doing about him . . . ," says Artie—and worry turns to rage when he discovers that his father, in a fit of angry depression, has destroyed his mother's war diaries, the ones she hoped would interest Artie, her postwar son, when he grew up.

The wounds of history bleed into the wounds of family life: the emotions aroused by both are primal, and the comic *(Continued on page 424)*

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(Continued from page 418) strip is a primal form. True, it has often focused on the giddy, infantile aspects of the primal. But as *Maus* shows, its jaunty manner giving way to nightmare perspectives, the comic book can go beyond our escapist fantasies to reveal our individual fears and our collective histories.

THE LORD's LIST

When the jet set meets the head set, strange literary adventures ensue

By SUSAN BOLOTIN

Lord Weidenfeld. (Viennese born and educated. Founder, with Nigel Nicolson, Vita Sackville-West's son, of Weidenfeld & Nicolson, major British publishers. Knight. International salon-ist.) Ann Getty. (Wife of Gordon. San Francisco society. Oil. Money.) You might expect that when this pair start a publishing company, Weidenfeld & Nicolson, New York, they'd put at least two chairs in the reception area. Wrong. The whole place is a little makeshift. The walls are bare. Manuscript boxes sit on shelves where one wants to see books. There are no books. But all that is about to change: what was only an idea a year-and-half ago is now a full-fledged—and very ambitious—publishing company.

What amazes me—particularly since hardcover books usually take nine to twelve months to produce physically—is that the first list, debuting this month, has such range.

- Glitterati history like *Crowned in a Far Land: Portraits of Eight Royal Brides*, by HRH Princess Michael of Kent. ("Did you know," Dan Green, Weidenfeld & Nicolson's CEO, presses me, "that because the French court hated Marie Antoinette, they called lesbianism the German disease?")
- The literary-novel-begging-for-best-sellerdom: in this case, *The Part of Fortune*, by Laurel *(Sounding the Territory)* Goldman. ("It has this tremendous contrapuntal texture," editor-in-chief John Herman tells me.) Established writers, like James Purdy, Aharon Appelfeld, and Vance Bourjaily, have signed with W&N, and there's new fiction, too.
- High-minded books, such as *Making a Difference: The Peace Corps at Twenty-five*, with a forward by that great promoter of social-welfare programs, Ronald Reagan.
- Books that one knows won't make money, but wishes they would, like *A Voice from Germany: Speeches by Richard von Weizsäcker*, West Germany's President, whose speech on the occasion of President Reagan's trip to Bitburg addressed the untouchable: questions of guilt, memory, responsibility.
- Books that one knows will make money, but somehow wishes they wouldn't, like *Christmas Wrappings*. ("I lead a schizophrenic life," says Juliet Nicolson, the director of publicity and subsidiary rights—and Nigel's daughter. "I tell people we have this wonderful novel by Laurel Goldman, and then I say, 'How about a feature on Christmas wrappings?' That's the fun of it," she adds gamely.)

Ann Getty and George Weidenfeld: money and prestige gambling on literature

Ann Getty and George Weidenfeld were reportedly working it off at the Golden Door when the idea of both buying an existing American publishing company and starting a new one arose. Within a few months, one of the richest women in the world and one of the most peripatetic of its men had bought Grove Press—a decidedly unjet-set-y company known for publishing Beckett, Stoppard, Genêt, radical psychology, off-the-wall fiction, and Victorian erotica—and started Weidenfeld & Nicolson, New York.

The beginnings were less than grand—sitting in Scribner's accounts department, making phone calls. But, Ms. Nicolson remembers, "Having Mrs. Getty around attracted publicity."

Indeed. And Mrs. Getty is pleased with her new enterprise: "What mother wouldn't be proud of her baby who already spoke in complete sentences and could write a flawless paragraph?"

What an opportunity. Who hasn't imagined the thrill of starting a new business? Of leaving behind the old mistakes, bureaucracies, and ways of doing things? Ms. Nicolson, who had worked for eight years in British publishing (and never at Weidenfeld & Nicolson, London), found George Weidenfeld's offer "irresistible." She explains: "George, who's rather sentimental, always would say, 'I need a Nicolson.' But I couldn't work for Weidenfeld & Nicolson in Eng- *(Continued on page 428)*

Photo courtesy of Lord Weidenfeld

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(Continued from page 424) land; it would have been too easy. Now I feel that I've proved myself, and as George told me, things are different here. This is America. People don't see it as nepotism, though obviously I got the job because I know George. Here, people say, 'How nice.' "

It all seems *very* nice, including the big books in Weidenfeld & Nicolson's future, like Shana Alexander's on the Pizza Connection. And *The Bridesmaids*, by Judith Balaban Quine, one of Princess Grace's bridesmaids. ("What it is, in effect, is a real life version of *The Group*," says Mr. Green, who learned how to coin a blurb during his illustrious stint in Simon and Schuster's publicity department.) And then there's John Simon's meditation on beauty—sure to be a hit with all those actresses that the *New York* magazine critic has excoriated for falling short of his high-Aryan standards of handsomeness.

When you sign up more than a hundred books in less than ten months, when you plan to publish a hundred books a year by 1988, the question becomes, as Mr. Green puts it, "Can you maintain a house that is interested in taking that difficult, idiosyncratic, unpackageable book and turning it into commerce?"

That's one question. Another is whether the complicated relationship between art and business will untangle itself, ever.

Off the Cuff

BARBARA EHRENREICH

Sex—what's love got to do with it?

By ALISON HUMES

The sexual revolution of the late 'sixties and 'seventies liberated only women, argue Barbara Ehrenreich, Elizabeth Hess, and Gloria Jacobs in their book *Re-Making Love: The Feminization of Sex* (Anchor Press/Doubleday). "Men didn't change very much at all," Ehrenreich points out; they have always been allowed to feed their sexual appetites without censure.

But the current conservative backlash threatens the gains in sexual freedom that women have made. Barbara Ehrenreich, the author of *Hearts of Men* and a fellow at the Institute for Policy Studies, discussed these issues with Vogue.

Alison Humes: *How has the sexual revolution changed women's lives?*

Ehrenreich: "Three cheers for Joan Collins, seducing younger men"

Barbara Ehrenreich: Over the last twenty years, women have had more premarital sexual experience, more varied sexual experience, and a greater number of partners than any earlier generation of women. With that has come an increase in a certain kind of self-confidence: women have found that sex is important to them, that they can demand that it be pleasurable, that having sex does not necessarily mean they have fallen in love and will be emotionally dependent on their partner for life.

The main thing that women have been asserting is that they do not get pleasure from old-fashioned in-and-out vaginal intercourse: if sex is ten minutes of foreplay and eight minutes of intercourse, it's not for us.

AH: *Is a character like Joan Collins's Alexis, on "Dynasty," a progressive image of a sexually assertive woman?*
BE: Three cheers for Joan Collins—what is she? fifty?—for seducing younger men regularly on TV. We may laugh, but we're affirmed in some way by her naughtiness, her defiance, although we may not want to emulate that in our own lives. Such images say at least that we can have more playful attitudes toward our own sexuality.

More to the point, however, is a show like *Golden Girls*. These women are not lurid caricatures, and they are presented as having valid sexual impulses and lives.

AH: *Must love and sex be linked?*
BE: Love has become less important to women, because we have more possibility of creating our own lives and living independently than women of previous generations. When the biggest preoccupation of a woman's life is not finding a breadwinner, she can see each man a little less romantically—not as a potential husband but as someone who might be enjoyable in a short-term way.

Ideally, it would be great if we could further separate sex and love; sex could be recreational at times and have nothing to do with our deep emotional relationships with others.

AH: *What is the source of the backlash against women's sexual experimentation?*
BE: Part of it comes from men who were "disconcerted" by women's changes in attitude toward sexu- *(Continued on page 430)*

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(Continued from page 428) ality. When women stopped investing everything in a sexual encounter is when male writers started asking in print: What is this cold and heartless casual sex? Where are the old values?

The mainstream media have picked up on this backlash, even before the legitimate concern about AIDS spreading to heterosexuals, and have gone back to the idea that women's sexual needs are fundamentally different from men's, that women need commitment to be able to enjoy themselves sexually.

AH: *Is a monogamous heterosexual relationship doomed to be repressive of the woman?*
BE: No, I don't think so. Our book's emphasis is less on casual sex and more on a qualitative change in sex itself, which I think begins to make monogamy a real possibility.

Off the Cuff:
SARAH BIRD
A sassy new novelist defends her title.

By TRACY YOUNG

Sarah Bird, winging from surprise to reality

If Sarah Bird is a divinely inspired name for a novelist, then "Women Without Men, Men Without Brains" is a subtitle hell-bent for leather. "My editor was violently opposed to it," says Bird, author of a new novel, *Alamo House* (Norton). "I had wanted to use it as the main title, but he thought it would offend people. I said, 'Let's hope so.' "

Now a contributing editor of *Third Coast* magazine in Austin, Texas, Bird says *Alamo House* is her first "real book," but that she's written a number of romance novels for Silhouette under the pseudonym Tory Cates and is currently working on "something of a parody of a romance—within it is an actual romance." She's also written for various mental health publications and, during grad school at the University of Texas, lived in a place very much like Alamo House, the falling-down residence on the fringes of campus society where her novel is set. "Some of the quirkiest, most idiosyncratic, brightest women lived there," she said. "They were characters equal to any I created."

Bird's fondness for these characters is evident in her novel. It's a freewheeling story of three unlikely women friends—Mary Jo, recently split from her boyfriend, working in the L.B.J. Library and casually pursuing her graduate studies; Collie, a gorgeous drama student with several personalities and the manic energy of several more; and Fayrene, an overweight Baptist yearning to cut loose—who wage a pitched battle with the animal house across the street.

One of the more touching characters is Tommy, Mary Jo's fellow library worker who spends his time snoozing amid the cartons because he's been up all night with his rock band. Searching for an angle that will get him on MTV, Tommy hits upon the idea of Cardigan Rock, a backhanded homage to Lady Bird Johnson, and puts together a group called "Little Lyndon and the Great Society."

"I originally had Tommy truly falling in love with Lady Bird," Sarah Bird says, but her ever-vigilant editor argued that no one would take such a notion seriously. "I *met* Lady Bird," says Sarah Bird, who also did time at the L.B.J. Library. "She is a genuinely charming person. It was quite possible to fall in love with her."

If Northerners are skeptical about Lady Bird's appeal, Texans, says Sarah Bird, are "prickly" about spoofing the Johnsons. Either way, *Alamo House* will undoubtedly amuse more people than its high-spirited author could ever hope to offend.

For fifty years, Cecil Beaton chronicled the style of society, and the society of style, for Vogue. Here, Katharine Hepburn, 1935, a study in silhouette, from Josephine Ross's *Beaton in Vogue* (Clarkson N. Potter).

CECIL BEATON © copyright American Vogue 1935

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LIVING Colorful gestures: a doodled wall, a landscaped table. The appeal, new or old, is offbeat, ornamental. BY BARBARA PLUMB

Metallic paints imbue Pamela Margonelli's walls, above and right, with shimmer, depth. The artist, above, with her work.

Spare, white-walled interiors are fast disappearing under the artist's brush as elaborately painted walls return to favor. While *trompe-l'oeil* fantasias and *faux* finishes abound, less calculated, more atmospheric wall treatments are also appearing. Among this group, the work of colorist Pamela Margonelli stands out for its striking originality and expressiveness. She sees her wall colorings as sumptuous, timeless backdrops for furnishings and, most important, people. Inspired by the light, colors, and textures of the Mediterranean and Caribbean, Margonelli creates surfaces that are "very involved, very moving, and alive." These effects she achieves through an inventive blending of color overlays, metallic paints, and varied surfacings. Yet despite their complexity, her colorations never appear overworked. There is a kind of insouciance about them, conveyed by a joyful palette and random, scratched-on doodlings.

Antique painted furniture has been enjoying renewed appeal as well. Fervid collectors head to Florence de Dampierre's New York City shop, said to be the only one in the world to deal exclusively in eighteenth- and nineteenth-century painted furniture. "Fed up" with the cool, gilt elegance of the Louis XV and Louis XVI furniture of her childhood, De Dampierre became attracted to the simpler, warmer, less serious painted pieces she discovered while living in England. Enchantment became expertise, and next spring her groundbreaking book, *The Best of Painted Furniture*, will be published by Rizzoli.

Florence de Dampierre, below, stands beside an eighteenth-century French painted desk found in an old sailing ship. A nineteenth-century painted-metal vase sits on top. The tilt-top table, below left, is late eighteenth-century English, painted with a view of Dam Square in Amsterdam.

JENNIFER BAUMANN. Top right: "Amila" table from LCS, NYC

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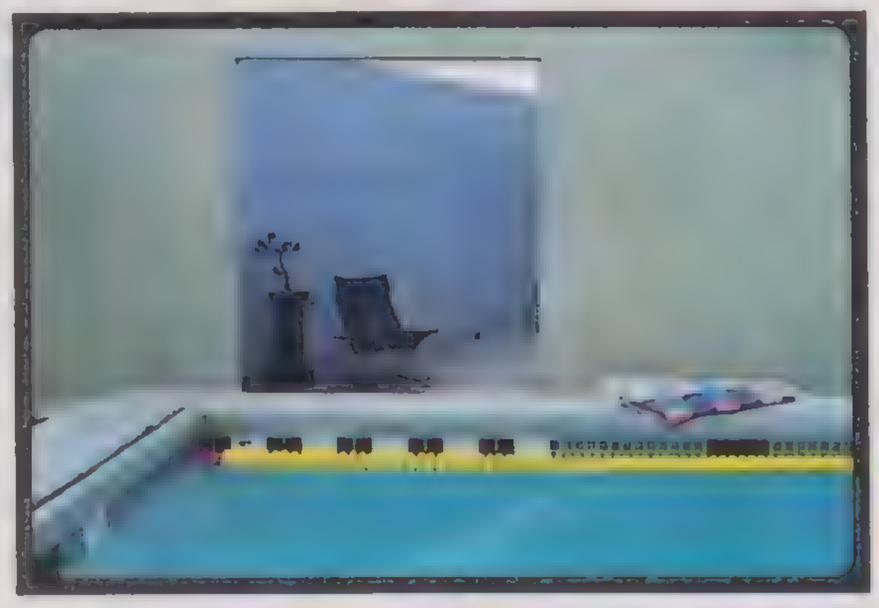
LIVING

Live, from L.A.: new design, new directions; what's cool, what's "hot"

Right: Ceramics artist Peter Shire mixes vivid colors with heady abandon in living and dining room chairs.



Left: Artist Charles Arnoldi pays homage to Mexican architect Luis Barragán in a patio with colored, unadorned stucco walls. Below: Architect Frank Gehry installed a gigantic skylight to flood his kitchen with daylight. Bottom: Architect Brian Murphy resuscitated an Art Deco-style chair and sofa from an old movie theater, and designed the triangular coffee tables.

In the last decade or so, Los Angeles has been transmitting creative signals that have been picked up not only on the East Coast but in Europe and Japan as well. What's hot and influential in Los Angeles residences has been documented in a fascinating new book, with a perceptive text by Tim Street-Porter, an English architectural photographer who lives in L.A., *Freestyle: The New Architecture and Interior Design from Los Angeles* (Stewart, Tabori & Chang). The handsomely photographed volume ranges from funky houses in Venice, California, to artists' interiors in Hollywood to trend-setting retreats in the lush foothills.

Pioneering architects like Charles and Ray Eames in the 1940s and the frenetic television and movie graphics of the 1960s set up an atmosphere in L.A.—throbbing with energy, sensuality, and a freedom from preconceived notions—that stimulated architectural resourcefulness and wit. And progressive clients pushed L.A. architects and designers to be as freewheeling as they could be. Design enthusiasts have been seduced by the Angelenos' exuberant palette adapted from Mexico, as well as their love for such materials as concrete block and asphalt roofing tile in bright colors.

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ENTERTAINING

A cultural manifesto: some tough thoughts on how to relax and enjoy a garden party

BY WILLIAM AND CHESBROUGH RAYNER

Like Robert Browning, artist Robert Dash believes that "a man's reach should exceed his grasp or what's a heaven for?" It is this sense of perfection for which Dash strives not only in his paintings, which are in the permanent collections of numerous museums including the Brooklyn Museum and Washington, DC's Hirshhorn, but also in the planning and landscaping of perhaps the most sophisticated garden on Long Island. Also like Browning, Dash subscribes to the philosophy of "seizing the moment." The moment he seized this summer was the garden weekend at the Parrish Art Museum in Southampton when he gave a luncheon in his studio for forty guests in honor of Rosemary Verey, the lecturer and author of *The Englishwoman's Garden*.

He chose his guest list with an eye to the eclectic, a kind of mix and match of talented people including artist Susan Rothenberg, writers Shana Alexander and Linda Bird Francke, publisher Jason Epstein, Don Hewitt and Marilyn Berger of television fame. The seating arrangements were ingenious in their simplicity. He put the seating cards for each table in a tray in the middle so that his guests could seat themselves. This was a rather deft way of eliminating certain problems for the guests: you didn't get placed next to the same person with whom you just had an hour-long conversation. And, conversely, you could sit next to that same person if you wanted to finish a discussion—it was your choice.

Bob claims that it took him about two months to organize the luncheon and twenty years to put the garden in shape for it. The time was well spent. His guests wander along paths covered over with laburnum and among ponds in which he keeps a collection of the grumpiest looking frogs imaginable. He believes, and correctly so, that people tend to relax in a garden, don't feel pressured to make conversation, never drink out of nervousness, and "can't get trapped in a corner by some knucklehead," as he so delicately puts it.

His studio, originally a barn, was built in 1740 out of timber washed up on the beach. Because the studio is so large, he can convert it from an artist's space to a refectory at the drop of a soufflé. Bob thinks people enjoy eating in work spaces and one day plans to throw a dinner in his tool shed.

His love of nature—and his visual takes from it—comes, he says, from two events in his early childhood. He remembers sitting on an island in the middle of a stream and watching little chunks of earth float away and later equating that with a loss of Eden. He also remembers his mother dressed in white gingham bending over an iris in bloom, which for him symbolized a return of paradise. Bob may be a romantic, but when he gives you his formula for a successful party he sounds like Sam Spiegel cutting a deal:

- No hors d'oeuvres with booze; they sate the appetite and interrupt the conversation.
- You cannot put two exquisite women at the same table for ten.
- Ditto for egotistical painters.
- Never more than one tyrant to a table.
- No music during dinner. It gets in the way.
- Never serve dinner until you hear someone say, "I'm dying of hunger."
- Unless you are a Bedouin, don't dine in a tent; it is either too cold, too hot, too windy, or too wet.
- Always have a bad table and put all the numbskulls at it.

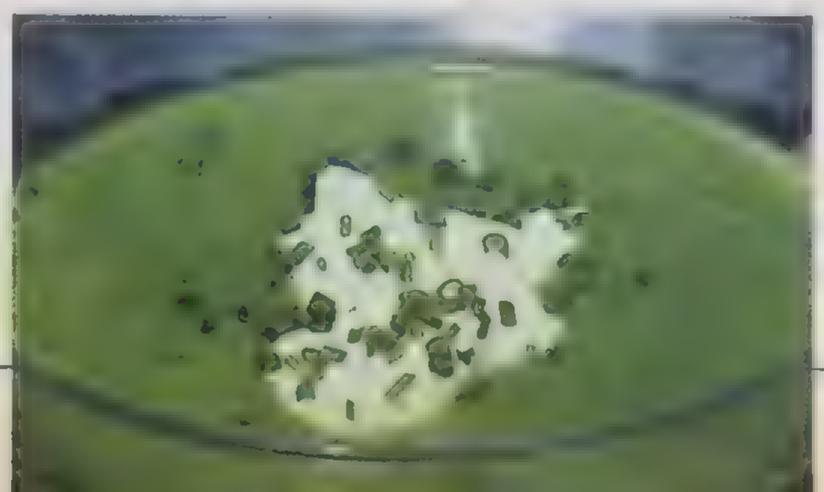
Top, perhaps the most sophisticated garden on Long Island, landscaped by artist Bob Dash. Bottom, one of Dash's expressive paintings provides the only color in his simple white studio.

Bottom photo: LEE BAILEY from his book, *Good Parties*. Copyright 1986 by Lee Bailey. Reprinted with permission of Clarkson N. Potter. *Top photos:* WILLIAM RAYNER

GOOD PARTIES

is Lee Bailey's charming, witty, and useful book to be published by Clarkson N. Potter in December. Like his life, it is divided into country and city, and he admits that it is country he enjoys most; returning to the city in the fall, he gets "crabby," he says, just opening the refrigerator door and seeing "half-used jars of mustards and opened jams that have started to crystallize."

The book is filled with helpful hints about how to arrange flowers (don't leave imposing arrangements plunked dead center on the table), what not to serve at an informal, "find-a-seat" dinner, how lighting should be orchestrated (bright lights are out during dinner, but make people more talkative before dinner). Also included are twenty-one menus along with their 160 recipes and a game plan for the easiest way to organize each dinner. There is, however, one comment to which I take exception. Lee Bailey maintains that "the best use of bourbon that I know" is in a dessert called mint julep ice cream. I can give Mr. Bailey some additional tips on how to use our national drink.



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FOOD IN VOGUE

Classically pure Italian cuisine . . . low-cal caterers . . . the ultimate meat loaf.

BY BARBARA KAFKA

Sistina's impeccably fresh Mediterranean red prawns, the best of class

The worst curse of being an aging cook is the sudden need for a battery of eyeglasses. I have several pairs of glasses, and never seem to be wearing the right ones. Cutting and slicing require a mild correction, reading a recipe requires stronger glasses, and, if I am demonstrating in front of an audience, I cannot see people's faces if I am wearing either pair. If I drain pasta or peek inside the oven, my glasses fog up and blind me. Half-glasses solve the reading-the-recipe-while-talking-to-people problem, but leave the others unsolved. I have had more luck at finding my glasses on the countertop since I started buying bright red frames.

I have always been a lazy cook; but my recent vision problems seem to be influencing my cooking style in favor of the food processor and away from the knife, toward bold effect and away from precision. There are books and monographs on artistic style being influenced by vision problems; El Greco had one awful astigmatism. How odd to think that this idea may apply to cooking as well.

Aside from saying it's Italian, I find it hard to define what it is about Sistina that has made it, although relatively expensive, one of the most popular restaurants in New York City, with a very sophisticated clientele. There are no extraordinary recipes, no chef's tours de force, and no spectacular decor, pride of an up-and-coming architect. There are, however, absolutely impeccable ingredients, the best of class. When fresh is best—with imported seafood, such as dentice (bream) or huge Mediterranean red prawns; tender and tiny buffalo mozzarella (where is Italy suddenly getting all the extra buffalos?); basil that is aromatic and glistens pure green in a slick of olive oil—Sistina's food is perfectly fresh. When aged is good—with beef, wine, and Parmigiano—Sistina is appropriately mature.

The preparations are simple and based on classic associations of flavors, with the extra insight of seasoning that marks the gifted cook and that permits the essential flavors of the foods to shine through. These qualities define the best Italian food, and, perhaps, classicism in food in general. Sistina's interior is designed to be clear, pleasant, and non-intrusive. The service is friendly, professional, and efficient. I guess the success of this restaurant is no surprise. If for nothing else, I would go there to eat the fried zucchini—tiny, crisp, savory, hot, and not greasy—the best in the world.

The renewed appeal of "classic" food—simple preparations, balanced flavors, perfect ingredients

Poached pear on a blackberry puree—astonishingly, only 183 calories

Immediately after returning home from a vacation, I start planning the next one. If it has been a traveling rather than a cooking summer, I return to the kitchen with extra zeal. One nice way to get thinking about trips or new ideas for dinner is to read the newsletters that have piled up while I have been away. They and their successors provide thoughts of luxury to liven up the entire year.

Culinary newsletters are a relatively new phenomenon. Newsletters used to be confined to affairs of state or insider technicalities about serious things like cement. When Craig Claiborne started his, a good ten years ago, culinary letters were an unfamiliar breed and he had a very hard time of it. Now, there are newsletters from Europe, the Orient, California, New York, and various bits of the country about almost every conceivable area of gastronomy. Some are very informative and a few are worth the price of admission simply because they are so amusingly written.

For planning trips, the three best newsletters are *Entrée*, *European Wine & Food*, and *Paris en Cuisine*, in order of decreasing scope. *Entrée* takes the entire world for its very opinionated subject, giving a monthly scoop on restaurants, hotels, trains, travel books, spas, and so forth in short, pithy paragraphs. It will give you its uncompromising views on the well-known and the recherché. *Entrée* has no fear of calling famous places unsatisfying and overpriced, and is equally intrepid about recommending the self-indulgently luxurious and the tacky trouvaille. Its language delights, as does the occasional odd discovery—such as an Arizona women's prison work program that operates a hotel reservation service. If you like *Entrée*'s taste—and I do—this letter is great fun. (For a year's subscription, send $45 to Entrée Travel, P.O. Box 5148, Santa Barbara CA 93150.)

European Wine & Food, published in England, is infinitely more serious and restricts itself to Europe, offering in-depth reviews of restaurants by food scholars as eminent as Philip and Mary Hyman. The articles deal with hotels, chefs, food stores, and wines. You may disagree *(Continued on page 452)*

Top photo: BRIAN HAGIWARA, bottom, JENNIFER BAUMAN

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FOOD IN VOGUE

(Continued from page 450)

with some of their opinions, but they are always worth taking seriously ($38/year; Southwest Press, Southwest House, Bath BA1 2XU, England).

Paris en Cuisine is a more idiosyncratic production by Robert Noah, who is a sort of culinary entrepreneur based in Paris. He runs a new and excellent bilingual culinary program in association with Centre de Formations Technologiques et de Recherche des Métiers de l'Alimentation (in English, that's a nationally accredited hotel/restaurant school) that is a serious professional course; he organizes a series of short eat-and-cook touring programs for seriously culinary tourists; and he offers a reservation service for dining at France's most exclusive restaurants that is worth the price of the newsletter (there is a supplementary charge each time you use the service). I tell even my nearest and dearest to subscribe to the service; through Noah, they will surely get the reservation they think I can miraculously arrange, but cannot. (Subscription to the letter costs $32/year; P.O. Box 50099, St. Louis MO 63105.)

The ubiquitous Paul Levy, who writes for *Paris en Cuisine* as well as for *European Wine & Food*, feels that both the tone and the information conveyed by the two newsletters are quite different. *Paris* is more informal, more opinion as opposed to critique, and more directed to the American, rather than the international, tourist.

Three other letters deserve a mention. *Ciao*, published by Nancy Radke in upstate New York, has lots of good information about Italian culinary and gustatory matters ($14/year; *Ciao*, c/o Mrs. Ruth Radke, 136 Sky-Hi Drive, West Seneca NY 14224). *Colette Critique*, by Colette Rossant, takes New York City, its restaurants, and its shops for a subject, but also provides introductions to and evaluations of new equipment and new foods that will interest people elsewhere. I had never used a black sapote, a tropical fruit whose pulp looks and tastes like chocolate, until Colette described it and gave a recipe; nor had I known the proper name for the berry, bixa, that houses the annatto seed, used as a natural red-orange food coloring ($20/year; 121 Varick Street, NYC 10013). *Pamela Krausmann's Notebooks* are not truly newsletters; rather, they are brilliantly informative catalogues to which you can subscribe for the content alone, even if you never order a thing. For instance, she offers collections of French and Italian salad-green seeds—along with instructions for growing them in a window box, and for harvesting and serving them. (Catalogues are $3 per edition; 496 LaGuardia Place, Dept. 183, NYC 10012.)

For those of us who eat for a living, and for those who go to many catered lunches, the perils of overeating are constantly lurking. Now, just as restaurants like NYC's Four Seasons have been catering to the business lunchers who want to be fit (see *The Four Seasons Spa Cuisine*, published by Simon & Schuster, for recipes), a handful of caterers have seen the need for party food that's healthy and light and come up with a solution.

New York Parties (212/777-3565) has gone so far as to concoct a festive, carbohydrate-based meal for dieters, the generally health-conscious, and vegetarians alike. The six-course fall menu ranges from whole-wheat pasta with grilled late-summer vegetables through spinach strudel and grilled porcini mushrooms to persimmon pudding, with side stops at other alluring specialties. New York Parties will also serve this array as an attractive buffet.

Abigail Kirsch, who works in Westchester and Manhattan (212/696-4076 or 914/666-7545), has developed a choice of meals that look lavish and, at 350 calories for a three-course luncheon or 735 calories for a four-course dinner (both including dessert), these are a body-saving delight. For fall, Kirsch is offering a first course of shrimp with cucumbers and salmon sashimi, and a main course of veal roasted in shallot butter, served with a mixture of wild mushrooms and saffron rice. Dessert is the last-of-summer pear dish whose recipe appears below. Even non-dieting friends or business acquaintances would surely feel well-treated by this meal; they may even add a glass or so of wine if they want.

One of our editors was in California—Venice, to be precise—and at 72 Market Street she tasted a meat loaf that was fantastic. This is the ultra-trendy restaurant owned by Tony Bill and Dudley Moore, where the glamorous meet to eat, and meat loaf is their most popular dish. Our editor declared it to be the best she had ever eaten and insisted that we get the recipe to share. As she is one of the new ascetics and can rarely be tempted to put beef in her mouth, this was high praise indeed. When I tested the recipe, the finished product seemed to disappear, a sure sign of success. As this is cooked in small, free-form loaves, or what might be thought of as overgrown individual hamburgers, the recipe can be divided easily.

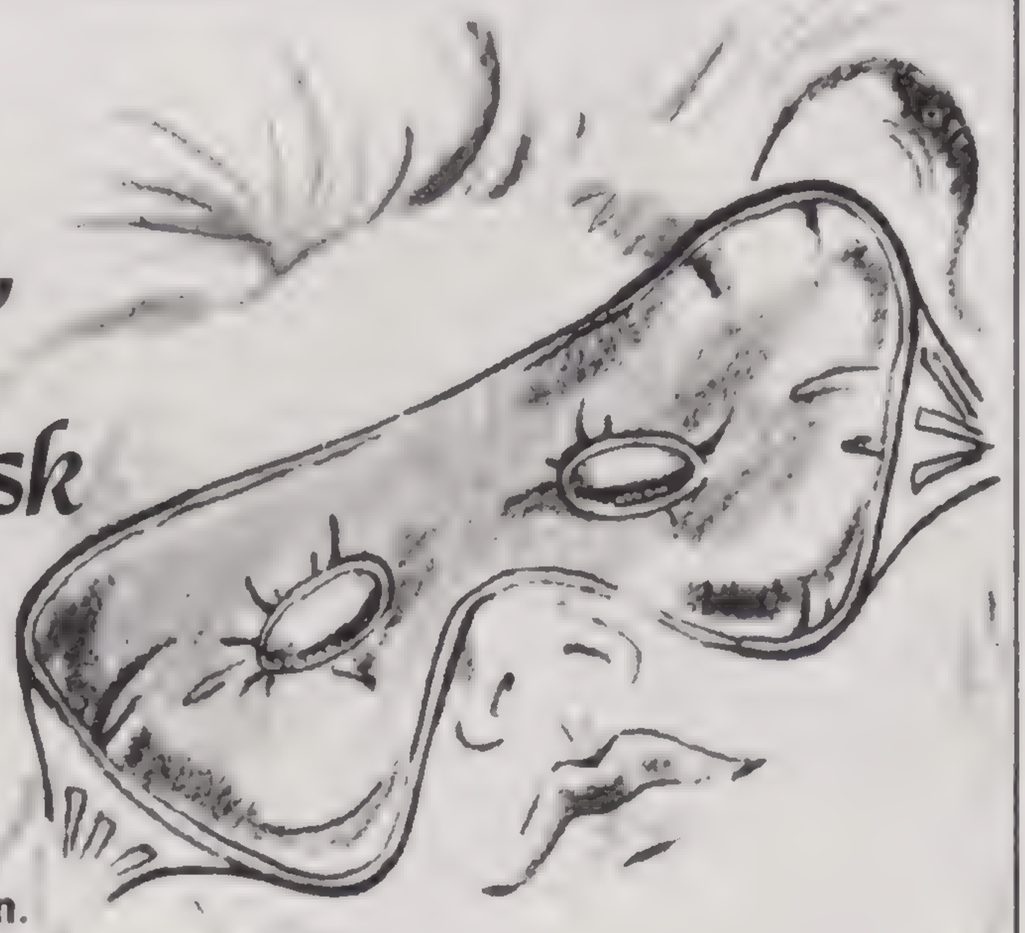
Leonard Schwartz, chef at 72 Market Street, serves this ultimate meat loaf with rich mashed potatoes and sautéed spinach. It is worth every calorie.

72 MARKET STREET MEAT LOAF

(Makes 8 individual loaves)

¾ cup minced white onion
¾ cup minced green onion
½ cup minced celery
½ cup peeled and minced carrot
¼ cup minced green pepper
¼ cup minced red bell pepper
2 teaspoons smashed, peeled, and minced garlic
3 tablespoons unsalted butter
1 teaspoon salt
¼ teaspoon cayenne pepper
1 teaspoon freshly ground black pepper

(Continued on page 456)



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The Elegant Lady	Medfield, MA
Hutzler's	Baltimore, MD
Act I & II	Ellicott City, MD
Connie's of Frederick	Frederick, MD
Jacobson's	Jackson, MI
Marquis Boutique	Northville, MI
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Eduardo's	McAllen, TX/San Antonio, TX
Robinson's	San Antonio, TX
The Rose Bud	Temple, TX
Brides Eternal	Provo, UT
Marta—The Pink House	Alexandria, VA
Nancye Fleming Shop	Alexandria, VA
Frankie Welch	Alexandria, VA/Washington, DC
Lady L	Charlottesville, VA/Richmond, VA
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FOOD IN VOGUE

(Continued from page 452)

½ teaspoon freshly ground white pepper
½ teaspoon ground cumin
½ teaspoon ground nutmeg
½ cup half-and-half
½ cup catsup
1½ pounds lean ground beef
½ pound lean ground pork
3 eggs, beaten
¾ cup dry toasted bread crumbs

Preheat oven to 350° F. Sauté white and green onions, celery, carrot, green and red peppers, and garlic in butter until softened. Cool to room temperature.

Combine salt, cayenne, black and white pepper, cumin, and nutmeg. Stir into cooled vegetables. Add half-and-half, catsup, ground beef, pork, eggs, and bread crumbs. Lightly form into 8 loaves. Place on baking sheet with sides, and bake for 45-50 minutes. While meat loaves are baking, prepare gravy (*recipe follows*).

Cool meat loaves for 5 minutes. Remove to cutting board. Heat juices remaining in the baking sheet on top of stove and deglaze with gravy, scraping up any browned bits of meat loaf that are still on the bottom of the pan. Bring to a boil, stirring constantly. Strain sauce. Slice each meat loaf into 8 slices. Arrange on plate with accompanying vegetables and spoon gravy over top.

Meat Loaf Gravy
(Makes 1-1½ cups)

1 tablespoon peeled and minced shallot
2 tablespoons unsalted butter
1 pinch dried thyme
1 bay leaf
1 pinch finely ground black pepper
1 cup dry white wine
1 cup veal or beef stock
1 cup chicken stock
Salt and pepper to taste

Sauté shallot in one tablespoon of butter, until softened, with thyme, bay leaf, and fresh black pepper. Add wine. Cook over high heat until reduced to a glaze. Add the stocks and boil to reduce by half, then swirl in remaining tablespoon of butter. Use this gravy to deglaze meat loaf pan as directed above. Season gravy to taste with salt and pepper—be careful as commercially prepared stocks vary widely in saltiness.

ABIGAIL KIRSCH'S BLACKBERRY PEARS
(Serves four)

This beautiful dessert is tart and flavorful, and has only 183 calories per serving—less if only half a pear is served.

1 2-inch piece lemon peel
Juice of 3 oranges
2 whole cloves
4 large medium-ripe Bartlett pears
Juice of 1 lemon
1 pint blackberries
1 tablespoon orange juice
4 teaspoons unsweetened whipped cream
4 large mint sprigs
4 tuile cookies

Combine 3 cups water, lemon peel, orange juice, and cloves in a heavy non-reactive (enameled iron or tinned copper) 2-quart saucepan. Bring to a boil, then reduce to a simmer.

While poaching liquid is simmering, peel pears. Immediately rub with lemon juice to prevent discoloration. Carefully core each pear from the bottom. If necessary, cut a small slice from bottom of pear so that it will stand upright. Using a melon baller, make a well ½ inch deep in the top of each pear. Poach pears in simmering liquid about 20 minutes or just until they are easily pierced with the tip of a small knife. Cool to room temperature in poaching liquid. Drain and place on a tray. Refrigerate.

Puree blackberries in food processor or blender. Add 1 tablespoon orange juice. Sieve.

Fill a pastry bag fitted with a large star tip with unsweetened whipped cream. Pipe a rosette into well at stem end of each pear. Garnish with mint sprigs.

Cover center of each dessert plate with blackberry puree. Center a pear on top of sauce. Place a *tuile* on side of plate just before serving. Optional: Garnish with an additional ½ teaspoon unsweetened whipped cream. ▽

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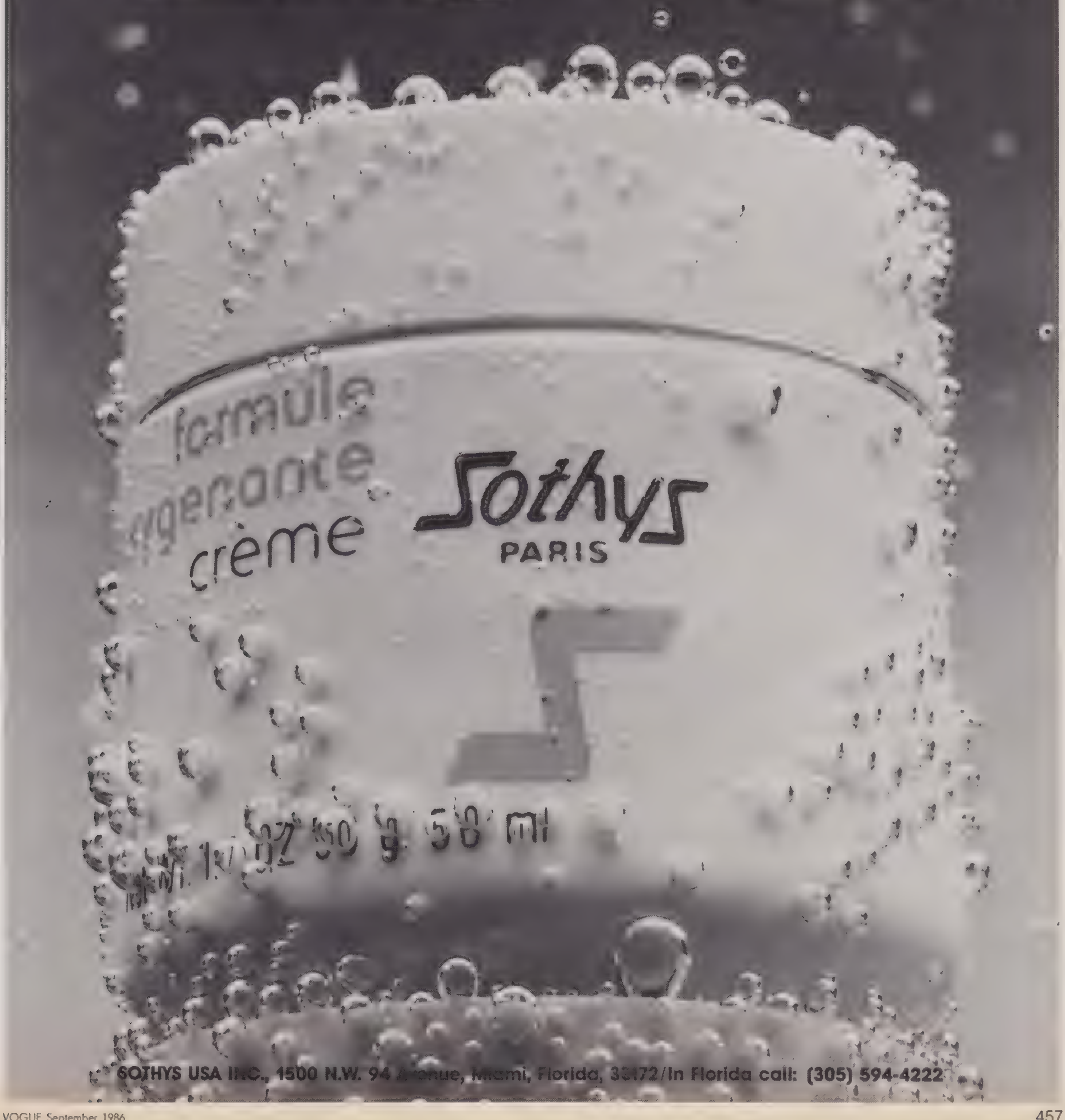

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THE BEST OF WINES

The great loves of my life: glamorous Italian reds. BY MARTIN GERSH

A wine masterpiece can be defined as displaying exceptional complexity, marvelous fruit concentration, rock-solid structure, and, above all, a quality of greatness. An impressive number of vintners from four major regions of Italy—Piedmont, Tuscany, Umbria, and Campania—create such world-class wines in virtually every vintage. Their masterpieces—Brunello di Montalcinos, Chiantis, Barolos, Barbarescos, and others—captured my heart when I first encountered them seven years ago, and have held it ever since.

Though some of these remarkable Italian reds are indisputably expensive, many in the $20 or less range represent bargains in this era of wild wine prices. As the majority of them are Riservas (which, by Italian law, must receive special vinification and very extensive aging at the winery), they usually find their way to this country four to six years after the vintage.

All the selections discussed below are enthusiastically recommended and certain to be long-lived. Many are monumental and powerful in their thrust—but as you taste them, you will find that a surprising number possess delicacy, charm, and finesse as well.

RECOMMENDATIONS

Barbaresco 1982 (Gaja) *Big, vibrant, featuring a plum-like flavor element delectably tinged with framboise—outstanding! Best drinking: for the next 14-15 years. Aeration: 6¼-6½ hours. $26-$27.*

Barbaresco 1982, Sori' San Lorenzo (Gaja) *Redolent of ripe black cherries, this is a peerless, titanic Barbaresco—manifesting truly exceptional aging capability. Best drinking: for the next 27-28 years. Aeration: 11-11½ hours. $55-$60.*

Chianti Classico Riserva 1981 (Villa Antinori) *Extraordinarily urbane, imposing in scale, lavishly fruity—indeed, the finest version of this wine I've ever known. Best drinking: for the next 11-12 years. Aeration: 4¾-5 hours. $7-$8.*

Tignanello 1981 (Antinori) *Satiny in texture, full-bodied, graced by a lovely red plum-like taste aspect—dazzlingly beautiful. Best drinking: for the next 12-13 years. Aeration: 5-5¼ hours. $17-$18.*

Barolo 1980, Brunate (Bricco Rocche) *A classy, high-spirited, smooth-textured Barolo of good size with excellent, penetrating fruitiness. Best drinking: for the next 12-13 years. Aeration: 5-5¼ hours. $15-$16.*

Brunello di Montalcino 1980 (Fattoria dei Barbi) *Substantial in body, revealing a concentrated purple plum-like flavor element, this Brunello is just marvelous. Best drinking: for the next 19-20 years. Aeration: 7¼-7½ hours. $22-$23.*

Chianti Classico Riserva 1980, Marchese Antinori (Villa Antinori) *A wine of controlled perfection—deep, ample, and mysterious, with a memorable red cherry-like fruit constituent. Best drinking: for the next 12-13 years. Aeration: 5-5¼ hours. $15-$16.*

Barbaresco 1980 (Pio Cesare) Captivating—velvety in texture, large-scaled, with slightly piquant plum-like flavor. Best drinking: for the next 12-13 years. Aeration: 5-5½ hours. $15-$16.

Taurasi Riserva 1980 (Mastroberardino) *Bordeaux in style, adorned with delightfully tart red currant-like fruitiness—absolutely stupendous! Best drinking: for the next 18-19 years. Aeration: 6¾-7 hours. $13-$14.*

Chianti Rufina Riserva 1980, Castello di Nipozzano (Marchesi de' Frescobaldi) *An aristocrat of somber manner and noble presence—featuring a splendid prune-plum flavor element. Best drinking: for the next 13-14 years. Aeration: 5½-5¾ hours. $7-$8.*

Chianti Classico Riserva 1980 (Nozzole) *Clearly destined to be long-lived, beautifully integrated, densely fruity—a monumental red with considerable finesse. Best drinking: for the next 14-15 years. Aeration: 6-6¼ hours. $7-$8.*

Barolo 1980, Marcenasco, Rocche (Renato Ratti) *This is a first-class, extremely stylish Barolo ornamented by utterly magical and sumptuous cassis-like flavor. Best drinking: for the next 21-22 years. Aeration: 8¼-8½ hours. $19-$20.*

Barolo 1979, Brunate (Bricco Rocche) *Tightly knit, very smoky, and richly fruity—a spectacular example of impressive size. Best drinking: for the next 12-13 years. Aeration: 5¼-5½ hours. $19-$20.*

Chianti Classico Riserva 1979 (Badia a Coltibuono) *Compact, moderately large-bodied, showing a restrained berry-like flavor aspect—a rare jewel from Tuscany. Best drinking: for the next 14-15 years. Aeration: 6-6¼ hours. $9-$10.*

Barbaresco Riserva 1979 (Pio Cesare) *Vividly Burgundian, moderate-to-large in scale, possessing an electrifying wild strawberry- and plum-like fruit element—truly excellent. Best drinking: for the next 15-16 years. Aeration: 6-6¼ hours. $15-$16.*

Barolo Riserva 1979 (Pio Cesare) *An exceptional Barolo—vast, thoughtful in manner, with a tangy prune-plum taste component. Best drinking: for the next 16-17 years. Aeration: 6½-6¾ hours. $15-$16.*

San Giorgio 1979 (Lungarotti) *Suave and simply gorgeous, with richly scented blackberry-like fruitiness, this is a towering wine. Best drinking: for the next 14-15 years. Aeration: 5½-6 hours. $17-$18.*

Brunello di Montalcino 1978 (Castelgiocondo) *Reminiscent of a top-flight Médoc—an overwhelming Brunello di Montalcino with a ravishing red plum fruit presence. Best drinking: for the next 16-17 years. Aeration: 6-6¼ hours. $16-$17.*

Barolo Riserva 1978, Cannubi (Prunotto) *Highly animated, unusually smoky—a stunning wine reminding me of the great Saint-Estèphe, Château Montrose. Best drinking: for the next 16-17 years. Aeration: 5¾-6 hours. $16-$17.*

Barolo Riserva 1978, Bussia di Monforte d'Alba (Prunotto) *Splendid, finely integrated, very grand—displaying extraordinary fruit density. Best drinking: for the next 18-19 years. Aeration: 6¾-7 hours. $16-$17.*

Brunello di Montalcino 1977 (Biondi-Santi) *A profound, magnificent wine stylistically akin to a classic Bordeaux—embellished with a rather toasty, cassis-like flavor constituent. Best drinking: for the next 30-31 years. Aeration: 10¼-10½ hours. $60-$65.*

Brunello di Montalcino Riserva 1977 (Biondi-Santi) *A colossus—perfectly structured, overflowing with ripe plum-like fruitiness, simply wonderful! Having recently assessed a dozen vintages from the past quarter-century of reserve and non-reserve Biondi-Santi Brunellos, my conclusion is that they are the longest-lived red wines being made anywhere in the world today. Best drinking: for the next 36-38 years. Aeration: 12½-12¾ hours. $80-$85.* ▽

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TRAVEL NOW

Concorde to the Caribbean . . . the "new" Central Park . . . discovering Vienna 1900. BY RICHARD ALLEMAN

If you haven't been to New York City's Central Park lately, be prepared for some pleasant surprises. Now five years into its fifteen-year, $150-million renaissance, the Park offers a brand-new café at Loeb Boathouse, the John Lennon memorial Strawberry Fields, the magnificently restored Carousel, Belvedere castle, Bethesda Fountain terrace, and formal Conservatory Garden—plus an authentic gondola on Central Park Lake. The gondola, its oarsmen trained by a Venetian gondolier, can be hired between 5:00 and 10:00 P.M. every day now through October; $20 per half hour. To reserve, call: (212) 517-2233. (For a guide to all the Park's 843 acres, send fifty cents to Central Park Conservancy, 830 Fifth Avenue, NYC 10021.)

CARIBBEAN FLASH! AIR JAMAICA WILL OPERATE CONCORDE FLIGHTS BETWEEN NEW YORK CITY AND MONTEGO BAY EVERY SATURDAY FROM DECEMBER 20 TO MARCH 14. SUPERSONIC FLYING TIME: ONE HOUR AND FORTY-FIVE MINUTES. ROUND-TRIP FARES: $1299 OR $1598, DEPENDING ON DEPARTURE DATES. SEE PAGE 480.

For golfers who travel, consider Royal Viking Line's new "Singapore Swing" cruises between Hong Kong and Singapore. Besides visiting exotic ports in the Philippines, Malaysia, Thailand, and Taiwan, these fourteen-day super sails also hit some of Asia's top golf courses and feature shore-side golf clinics. Departures: November 3, 17; December 1. See travel agent or page 480.

NOUVEAU VIENNA

Jugendstil, the sumptuous Austrian version of Art Nouveau, was born in Vienna at the end of the last century. Today, the city still dazzles with the art and architecture of this glorious period. Aimed at taking in the best of Vienna's *Jugendstil* sights, tour organizer Annemarie Victory has created a week-long fling that features the palatial Imperial hotel, top restaurants—plus opera, concerts, private tours, and lectures by one of Austria's foremost experts on *fin-de-siècle* Vienna, Christian Nebehay. Seven departures are set from October 31 of this year to June 19 of next. Price: $1980—plus air fare. See page 480 or travel agent for further details. (Pictured, *left*, 1898 Viennese elevator by architect Otto Wagner)

Welcome Edition

These days, Washington, DC, not only means politics, it means major museums—from the fabulous flying machines on view at the National Air and Space Museum (above) to the National Gallery's priceless paintings. Uncovering the delights of fifty well- and little-known museums, galleries, and historic houses, Betty Ross's new "A Museum Guide to Washington, D.C." is a must for capital-bound travelers; $9.95, Americana Press.

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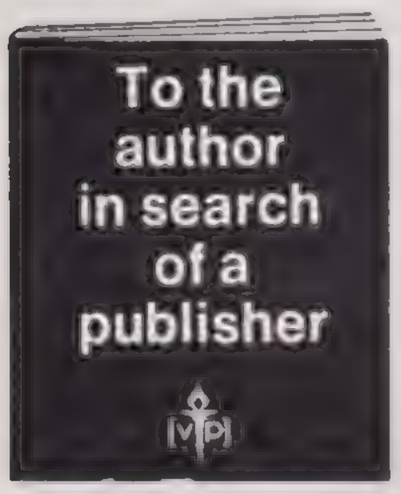

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TRAVEL

Wild about Wales—
JAN MORRIS celebrates her lush green corner of the world

Big river: the Wye at Tintern—near the abbey immortalized by Wordsworth

Not long ago, the editors of an eminent American newspaper cabled me at my home in the remotest northwestern corner of Wales. They wanted me to write an article about conditions in our village coal mines.

Now I live a very long way indeed, physically and metaphysically, from any coal mine, a long way indeed from industry of any kind, in a pristine mountain countryside above the sea—but mention the name of Wales to almost any American, and if he has heard of it at all, and does not assume it to be a lake in Florida, he will think of coal mines.

He will go on to think, perhaps, of choral singing, Richard Burton, Dylan Thomas, Tom Jones, and a general populace derived entirely from the pages of *How Green Was My Valley* or *Under Milk Wood*. He will go on to say, almost certainly, "Well, isn't that just part of England?" and may ask as an afterthought if Wales isn't where they speak that nutty language, the one with all the "LLs."

It is; and the nutty language is the oldest living literary language in Europe, with a creative record stretching back unbroken into the Dark Ages. Wales is also a place of glorious natural beauty, the vast majority of it totally coal-less, with a character so profound that the novelist John Cowper Powys once described it as the most mysterious nation on the face of the earth, excepting only China.

What is more, it is a country and a people linked irrevocably with the United States of America: seventeen men of Welsh blood signed the Declaration of Independence; eleven have served as President. It is time, I respectfully submit, that more Americans went and had a look at Wales.

The fascination of Wales lies partly in its smallness. Tucked away in the western flank of England, over the narrow water from Ireland, it is just about the size of Massachusetts, and is inhabited by a mere 2.78 million people. Buses run from end to end of it easily in a day; and there are places where, from Irish Sea to English border, it is only thirty-five miles wide.

But that smallness encompasses a majestic variety. Nothing lasts too long, nothing is too extreme. In an hour or so, you can pass from wild bare mountain to lush meadow to spray-scudded seacliff—yes, even to ravaged coal valley, squeezed between the moorlands of the South, where among the passionate crowd at a rugby match, or at the Saturday night rehearsal of some exuberant male-voice choir, all the American preconceptions come true.

Wales is an organic kind of place. Even its industries are organic, being chiefly concerned with digging natural substances out of the earth and casting them into ingots. Much the greater part of Wales is rough pastoral country—highlands where Welsh farmers have grazed their sheep since sheep were first tamed; lowlands where cattle have been pastured since the magic herds of the fairy tales; creeks, bays, and havens from which generations of Welsh seamen—those young captains whose dash Conrad so admired—took their craft to the far corners of every ocean.

Above all, the history of Wales, an elementary understanding of which is absolutely essential to an intelligent visit there, is nothing if not organic. It is brutally simple, in fact. Throughout recorded time, the basically Celtic inhabitants of Wales have been defending their identity against all comers—against Romans, against Saxons, against Normans, against English. That is the Welsh story in a nutshell. Though since 1282 the Welsh have been subject to the rule of London, more effectively perhaps than any other of the ancient minorities of Europe they have defended their culture and traditions *always*, never altogether submitting, never allowing their language to be finally *(Continued on page 466)*

DAVID HURN/MAGNUM

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WALES

(Continued from page 464)

King of the mountain: Welshman and his dog

expunged by the all-conquering English tongue, and remaining to this day, whatever their political status, ineradicably and unmistakably themselves.

This, then, is the first sensation that the perceptive traveler must feel in Wales: a sensation of immemorial separateness. All around you, when you cross the border from friendly and familiar old England, you will find place names of an almost fictional strangeness: Llanymynech and Machynlleth, Rhayader and Rhulen, Pistyll and Dolgellau—and Llanfihangel Crucornau, which means The Church of St. Michael at the Corner of the Rock. Though only one in five of Welsh people now speaks the Welsh language, if you go to the right parts you will still hear it in shops, in courts of law, on TV programs—an astonishing survival from the distant, half-legendary past, speaking to us out of the all-but-forgotten heyday of the Celts.

And the landscapes, too, are rather like landscapes left over from another time. The mountains in particular, which occupy three-quarters of the land, can be awfully haunting—bare, bleak, bright with heather in late summer but mostly brown, grey, and dappled by cloud, with mist often loitering in their valleys or drifting around their summits. Millions of sheep roam their expanses, wild ponies with long tangled manes graze their lonely plateaus, buzzards soar about, and though you can never be farther than twenty or thirty miles from a town, up there in the mountain heartland of Wales, you can feel yourself about as alone as it is possible to be.

In the green farmlands below, in the easy dairy valleys, the flavor is very different. This is rich, green, watered country, with comfortable river villages where the salmon anglers go, speckled with small grey castles and modest country houses, with nice warm pubs, and an excess, some might think, of ecologically committed roadside potters. And in the industrial South, where the collieries, active or abandoned, spill down their blackened canyons to the seaports, the mining communities are jammed in spectacular layers of terraced housing, snaking here and there among the hills, presided over by their pit-wheels, their monumental chapels, and those ironically silent moors above.

Believe me, the country is like nowhere else in its anomalous mixture of the empty and the congested, in its sense of mystic age and grandeur, and above all in its people; for though the people of Wales vary widely in looks, in language, and in manner of living, they are almost all united by a peculiar pungency of character: part funny, part sentimental, part secretive, part extremely hospitable, and part endemically argumentative. They say that if you stand on a Welsh street corner and shout "Yes!" a dozen Welsh voices will instantly answer "No!"

Of course, modern Wales cannot be to all American tastes. It is not to all Welsh tastes for that matter. Its climate is at best unreliable, its food is pretty awful, it provides few of travel's more hedonistic solaces, like nightclubs and ritzy hotels. It has none of the snob allure of its neighbors England and Scotland—half of its castles are ruined, most of its stately homes have been turned into institutions, and when the Prince of Wales comes down from London, there is usually someone around to boo him. Welsh mountains, though noble, are not high enough for ski slopes; Welsh seashores, though splendid, are liable to be ruined by trailer camps; Welsh architecture is nothing to brag about; and most of the best Welsh literature is in Welsh.

But this little-known country offers, to Americans in particular, besides unexpected affinities, one tremendous difference. It is enormously, almost incomparably old. Not only is its actual matter geologically among the oldest stuff on the planet, but its people are as absolutely rooted in their country as any in the Western world, the most utterly Welsh of them having been living on the same small patch of land more or less forever. No wars have exterminated them, no invasions have dislodged them, and they remain as immutable a part of the landscape as the rocks and streams themselves.

We were all like that once, so that visiting Wales is like visiting your own deepest past, whatever your race or background. F. Scott Fitzgerald said once that France was a nation, England a people, America an idea. Wales, I think, is more like a shared memory, or a return to the beginning of things. ▽

ON THE ROAD IN WALES:
THE BEST ROUTES TO FOLLOW

For the traveler, Wales is a vast fascinating museum of British architectural history—from the Neolithic burial chamber on the Isle of Anglesey in the north to the late-Victorian fantasy of Castell Coch in the south. While manors and abbeys abound in the Welsh countryside, by far the most impressive buildings are the great castles left by the country's many invaders as well as those the Welsh built in self-defense. *(Continued on page 469)*

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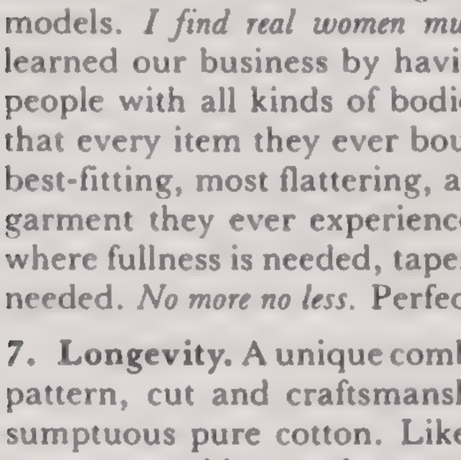

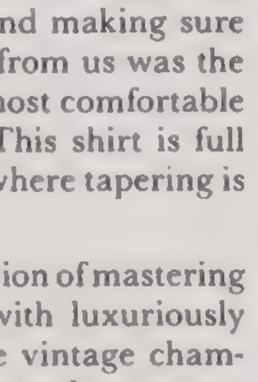

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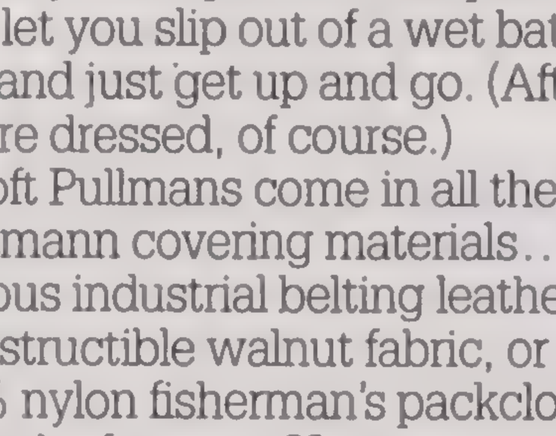

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WALES

(Continued from page 466)

To get to Wales from London is easy. A fast train to Cardiff, the country's capital, takes less than two hours; or it's about three hours by car (155 miles) to the Welsh border traveling west on the M4. On the English side of the border, at Thornbury, near Bristol, Avon, there is a beautiful place to stay: Thornbury Castle, a sixteenth-century castle that has been converted into a lovely hotel (telephone: 454-412647). After a night at the hotel, cross the border and drive up to Chepstow to see Tintern Abbey (founded in 1131, although the present church dates from the thirteenth century), where Wordsworth wrote his enchanting poem, "Lines Composed a Few Miles above Tintern Abbey."

From Chepstow, there are two possibilities for exploring: the northern route, winding through beautiful rolling landscapes along the English border—or the southwestern route, which clings to the coast. The northern route has the advantage of being less spoiled with tacky seaside resorts, whereas the southern circuit offers many castles and abbeys as well as some very beautiful coastline.

Taking the northern route, leave the M4 just after Newport and stop for lunch at the Walnut Tree Inn in Llandewi Skirrid, near Abergavenny, Gwent. A sixteenth-century pub with low ceilings and plastered walls, the Walnut Tree is considered the best restaurant in Wales and features, in addition to Italian and French dishes, such Welsh specialties as oysters with *laverbread* (seaweed), and lamb with eggplant (telephone: 873-2797).

North of Abergavenny is Hay-on-Wye—a little town of nothing but bookstores, a bibliophile's heaven. The best hotel in the area is the Llwynderw at Abergwesyn, Gwent, a fine Georgian house in a wooded country setting with a restaurant that prides itself on its homemade breads and soups, its local vegetables and lamb (telephone: 5913-238).

Further north, Harlech Castle is the grandest of the many fortresses that Edward I built when he invaded Wales in the thirteenth century. Set on the edge of a cliff over the sea, with the peaks of the Snowdonia mountains in the background, it is the ultimate in medieval-massive stonework. To stay near Harlech, try the Hotel Maes-y-Neuadd at Talsarnau, Gwynedd, set in Snowdonia National Park. The building dates from the fourteenth century and is full of antiques. The staff will recommend climbing, fishing, or horseback excursions in the Park.

The best way to see the Snowdonia Park is aboard the Ffestiniog Railway, a narrow-gauge steam train that climbs from the harbor at Porthmadog, Gwynedd, for some ten miles through a landscape that leaps from the intimate to the awesome. Another sight worth seeing in the area is the Italianesque seaside village of Portmeirion. Television fans may remember its fantastic villas and piazzas from "The Prisoner," which used the village as its main location.

On the northern *(Continued on page 472)*

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WALES

(Continued from page 468)

tip of Wales in Llandudno, the Bodysgallen Hall hotel is considered the best in the country. In addition to luxurious guest rooms in the seventeenth-century main house, there are cottages on the grounds (telephone: 492-84466). Nearby is another of Edward's fortresses, Conwy Castle, with a profusion of towers that were originally limewashed and undoubtedly stunning.

While in Wales, try to drive across the Menai bridge to the Isle of Anglesey. Here, in addition to the four-thousand-year-old burial chamber at Bryn Celli Ddu, a major attraction is Beaumaris Castle, the last example of Edward's architectural legacy. Beaumaris stuns with its geometrically perfect design as well as with the beautiful view from its towers of the straits and the mountains.

The southern route around Wales takes you first to Cardiff, where a good place to stay is the Park Hotel on Park Place (telephone: 222-383471). On the outskirts of the city, Llandaff Cathedral traces its roots back to a religious community founded by St. Teilo in the sixth century. Today, a huge sculpture of Christ by Jacob Epstein dominates the nave of this historic church.

North of Cardiff, Castell Coch is a fairy-tale palace that would have pleased even King Ludwig of Bavaria. Erected in the nineteenth century for the Third Marquess of Bute, the whimsical building—all towers, turrets, and Gothic windows—reflects the Victorian ideal of the medieval castle. The interior is a riot of brightly painted stucco, with fresco figures from *Aesop's Fables* and from Greek mythology. Not far away, but at the opposite end of time and taste, Caerphilly Castle is one of the best preserved medieval fortresses in Europe; it was built by Gilbert de Clare in 1268.

The road west along the coast is dotted with still more ruins of castles, monasteries, and abbeys. As you cross into the western county of Dyfed, stop to see the twelfth-century Kidwelly Castle, with its chapel that seems to grow out of the banks of the Gwendraeth Fach river in a particularly elegant and harmonious way. Not far from Kidwelly is Laugharne, where Dylan Thomas lived. To the northeast is Llandeilo, a small town on the western edge of the Brecon Beacons National Park; the town usually has a cattle market on Mondays, and there is a rather nice eighteenth-century hotel nearby—The Cawdor Arms (telephone: 558-823500).

Or use Pembroke, on the coast, as a base for exploring, and stay at the Old King's Arms (telephone: 646-683611). To see in the area: St. David's Cathedral, a beautiful twelfth-century Norman structure dedicated to the patron saint of the country . . . the Pembrokeshire Coast National Park, with its 180-mile footpath for long and beautiful walks . . . Tenby, a small port surrounded by medieval town walls . . . and, two miles from Tenby by boat, the Cistercian monastery on the island of Caldy. Here, the monks grow and make everything themselves—including perfume.

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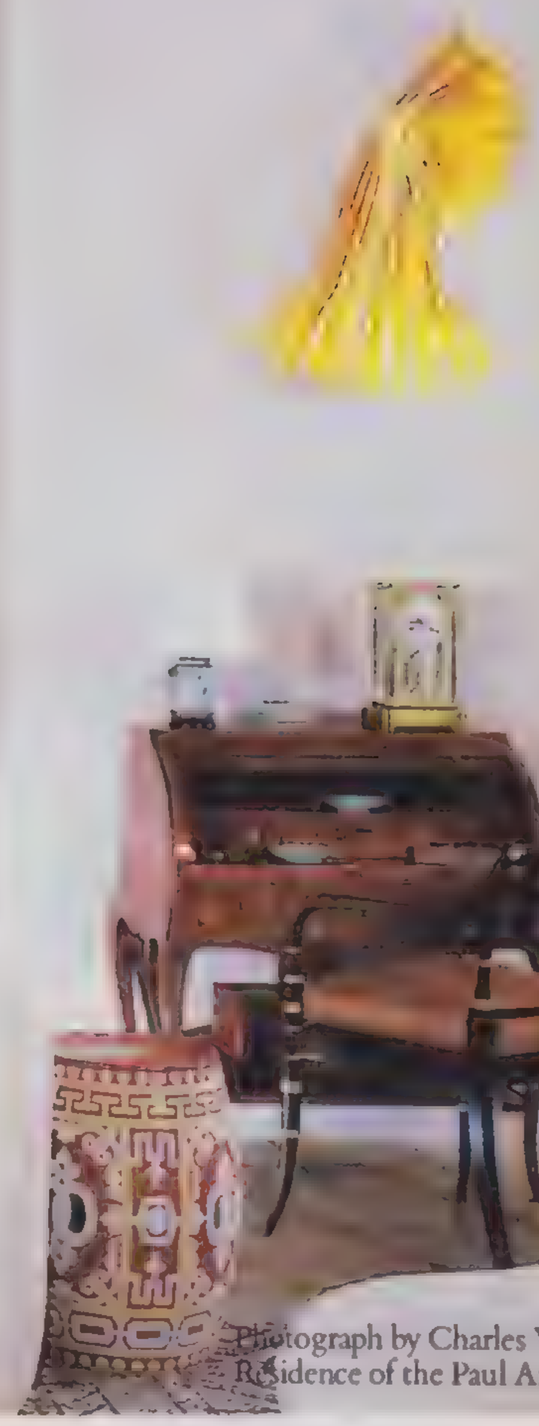

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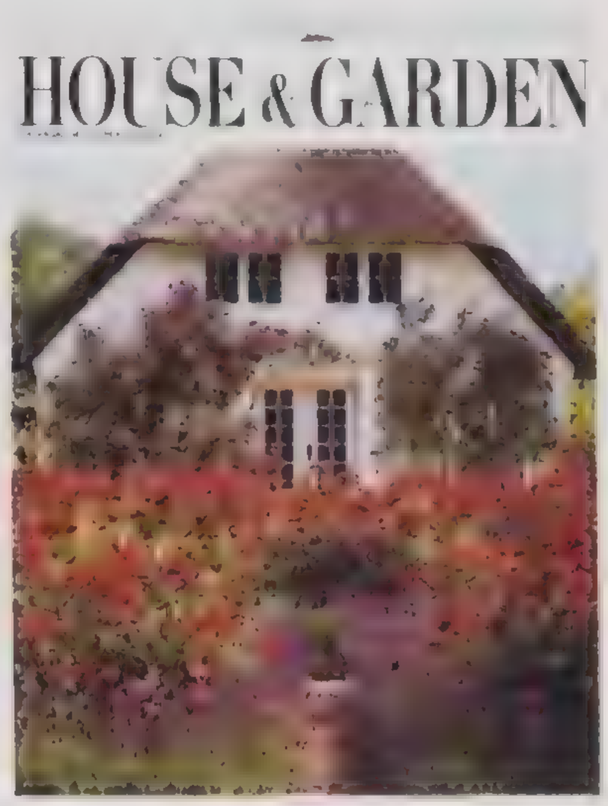

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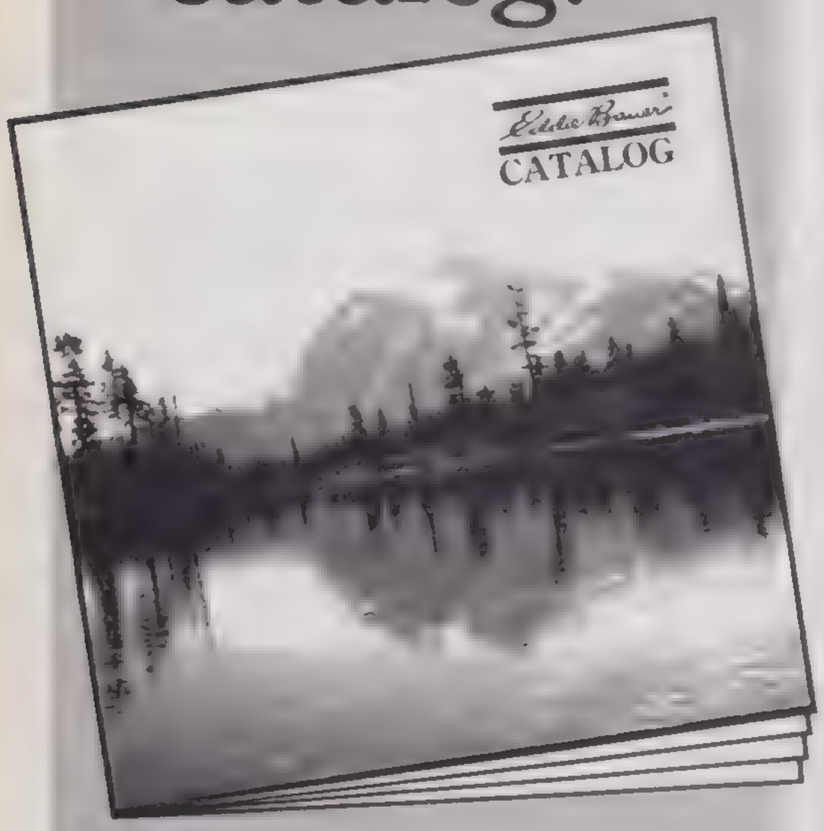

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TRAVEL

Inside the new China: a state of perpetual surprise.

BY FRANCINE DU PLESSIX GRAY

A traveler's greatest joy is to remain in a state of perpetual surprise, and no country has startled me more constantly than China. I must confess that I set out with reluctance and minimal expectations. For a decade, I have envisioned millions of docile, melancholy grey beings silently bicycling through a landscape laid waste by the rampage of the Cultural Revolution. I have been terrified of a schedule that might concentrate on such Socialist tourist staples as day-care centers, dams, farm collectives, sock factories. My effete, decadent nature is more drawn to palaces, temples, museums, shrines. So as I stand in the Forbidden City on my first morning in Beijing, I am astounded, dazzled, quite unprepared.

It is a sunny, cobalt-skied fall day and before me lies a mile-long splendor of vermilion walls, ocher roofs, marble finials and bridges, lapis lazuli frescoes, emerald and sapphire-hued glazed tiles, all in a state of freshness and careful restoration I had not deemed possible. The boisterous multitude of Chinese thronging the Forbidden City, their festive colors, startle. Thousands of native tourists, some of them in bizarre and brilliant costumes from distant provinces, photograph each other in languorous poses by the City's ancient monuments; Mongolians in turquoise satin vestments drape themselves for relatives' cameras against ten-foot-high ceremonial bowls of burnished bronze; even the common denominator of Chinese dress, the Mao jacket, tends to a sober but joyous blue. The crowds are thick with garishly dressed children, as plump and gleaming as freshly baked and oiled buns, vested in the most flamboyant shades of green, orange, purple, pink. There is an individualism and vivacity to these crowds that one can't help but contrast to the herd-like reverence of the Japanese.

Color, exuberance—these surprises are repeated throughout China: the Summer Palace, the Great Wall, and the Ming Tombs, all near Beijing; the parks and temples surrounding Hangzhou's West Lake; the romantic canal-studded streets of Suzhou, Amsterdam of Asia, and its beautiful Ming Dynasty gardens; Guangzhou's (Canton's) Buddhist and Taoist temples; the teeming picturesqueness of Shanghai's commercial streets, lined with plane trees and houses of Mediterranean hues—rose, azure, lime.

And so most of my fears about this visit keep being *(Continued on page 479)*

Francine du Plessix Gray *is the author of "October Blood."*

Photos Courtesy Of ALLEN GINSBERG

In Hangzhou garden: Francine du Plessix Gray

Poet Allen Ginsberg, above, at Guilin; below, painter Cleve Gray with Allen Ginsberg, Robert Rees on the Great Wall

Poet Gary Snyder at Beijing's Ming Tombs

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(Continued from page 476)

dispelled, save for one elitist gripe: I am a docile, pedantic tourist, ever in search of a wise informant who can feed me facts about symbols, dates, motifs. I had feared that the cultural amnesia of the 1970s would still reign, that I'd be bereft of any guide beyond Nagel's *China,* and, with luck, some compatriot well versed in Chinese history. On this point, I was absolutely right. For whatever "liberalization" the regime of Deng Xiaoping has brought, it has not yet had time to inspire even its most educated elite with an understanding of Chinese architecture or painting; of Confucianism, Buddhism, Taoism, any of the ancient media and disciplines that make us cherish Chinese culture.

Mr. Li, Mr. Wang, I murmur to myself in moments of exasperation, when will you take time off from your passionate new study of the West and turn to the glories of your own heritage?

Graduates of Beijing's Foreign Language Institute, which seems to produce multilingual citizens with the rapidity of a tennis-ball machine, Li Hong and Wang Hongjie are the interpreter/guides assigned to shepherd our group of eight American writers through China.

Li Hong, a tall, sturdily built native of Beijing, was six years old when the Cultural Revolution started, fifteen when it ended. Both his parents are doctors, part of that large class of professionals whom the Gang of Four designated as "stinking intellectuals" and sent to farms for reeducation. So, for much of his childhood and early adolescence, Li and his two older sisters lived in a foster home for children of exiled parents—years he remembers, with remarkably little bitterness, as "a rather good time in which we were let loose, fighting like little animals."

Although he has made only one brief trip abroad (as interpreter for a touring dance group) six years after the Revolution's end, Li has mastered faultless English and fine French. An employee of the Ministry of Culture, he frequently attends the numerous Western spectacles now being staged in Beijing and is particularly fond of Mozart operas. He is well versed in the American authors traditionally read in Marxist countries—London, Twain, Dreiser, Steinbeck. He may know little about Lao-Zi, but he has a special fondness for our contemporary Jewish authors—Malamud, Bellow, Singer, Roth.

During one of the many conversations we share in our mini-van, he draws a parallel between the Holocaust of World War II and the recent upheaval that wasted a million lives in his own country. "Perhaps it took the Holocaust," he says, "for Jewish writers like Singer and Bellow to deepen their identity through suffering. Perhaps Chinese literature can flower now because our identity has been equally deepened by suffering."

I keep marveling at this twenty-three-year-old who has honed his mind so swiftly and amply on world culture after an adolescence

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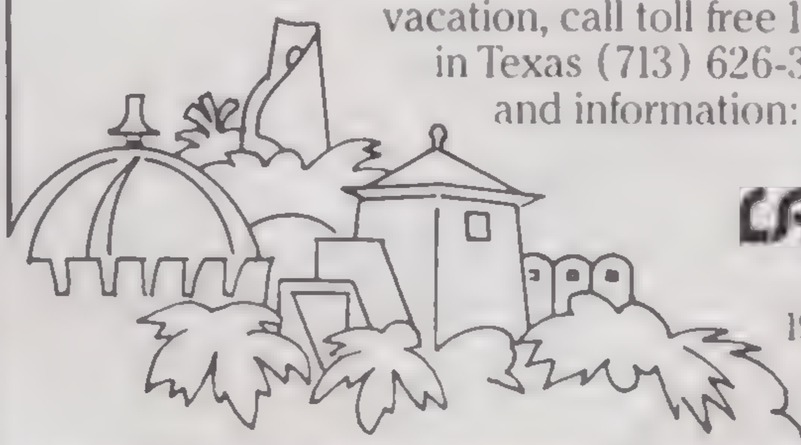

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(Continued on page 479)

culture after an adolescence steeped in chaos and xenophobia. Li keeps startling us with his quotes from Shakespeare, Walt Whitman, or Allen Ginsberg, his cosmopolitanism, his eager grasp of American slang. "How did you spend the morning?" I ask him on a rare day we start our tour at noon. "Boy, I slept in," he answers. "*Et vous? Un peu fatiguée?*" Efficient and smiling throughout all emergencies (lost plane tickets, nonexistent train seats), alert to our every need, instantly assimilating every scrap of information we offer about the West, this child of the Revolution has recaptured the most admirable traits of the Chinese character as it's been manifested throughout history: shrewdness, intellect balanced by keen intuition, a serenity bred by that self-assurance which has led the Chinese to believe that theirs is the finest civilization known to man.

Our other guide, Wang Hongjie, equally admirable in all respects, is of a more melancholy and anxious nature. His parents, being workers, were allowed to remain in Beijing

China seduces by coddling and rewarding us like good, obedient children

throughout the Cultural Revolution, and he was never separated from them. Perhaps families tend to breed anxiety, I muse as I sit in our mini-van admiring Wang's splendid teeth.

Wang is in his late twenties and has been married for two years to a colleague interpreter. Like most young professionals, they now live in an apartment of their own. Wang's widowed mother lives alone, "about twenty minutes from me by bicycle." And he visits her twice a day, in the morning on the way to work and for a half hour after lunch, though loneliness does not seem to be her problem. Wang's mother does an hour and a half of Tai Chi upon rising, and after a few hours of household chores spends her day visiting and chatting with friends, reading novels, watching her color television.

Wang has never been outside of China.

"*Ganbei*, bottoms up!" Wang often says to me as he raises his glass during one of the toasts that stud a traditional Chinese banquet. "Or, as they say in Italy, *Cin-cin*."

I sit at a banquet given in honor of our American delegation in the Great Hall of the People. We have spent the day—twelve Chinese authors, their eight American colleagues—discussing literary trends in our respective nations. Allen Ginsberg, who so captivated a group of Chinese writers in Los Angeles two years ago with his lyrical and candid views on homosexuality that he has been invited to teach here for two months (another startling reaction on the

(Continued on page 483)

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(Continued from page 481)

part of the Chinese), has just given an encore performance this afternoon on the same theme.

"I'll tell you what I liked *best* in today's discussion," the Chinese playwright who is hosting my table tells me through one of the three interpreters seated with us. "I just loved the way Allen Ginsberg said his genes and chromosomes prefer young men!"

The playwright slaps his thigh and laughs heartily. The interpreters translate my response: "It is a sign of your nation's extraordinary open-mindedness that you can appreciate something so foreign to you."

With a shrewd, proud look, my host speaks a brief sentence in his language. "We Chinese have strong stomachs," an interpreter reports.

"By that he means," one of his colleagues adds, "that we Chinese can digest anything."

Metaphors of digestion presently abound in China, being readily extended to its current dalliance with the capitalist West, a natural inclination in a culture that places an almost

Western symbols of luxury—if not decadence—have infiltrated the new China

metaphysical importance on the act of eating. And although Chinese cuisine may be the country's most unchanged tradition, even the linguistics and esthetics of fare are now resurrecting certain feudal symbols that would have caused Mao to start a new purge: a new dry wine being marketed in this strikingly abstemious nation is a Sino-French venture called "Dynasty." A popular cookie bears the name of "Court Cake," and claims to be made "in accordance with the recipes in the Qin Dynasty Imperial Archives."

"Postcard *madame*, jade *madame*, pearl, lapis *madame*...." Ubiquitous, fawning sounds of the gigantic new commercialism that has swept the nation since Deng Xiaoping's regime gave its blessing to private enterprises. Hundreds of vendors at every public site—Great Wall and Summer Palace near Beijing, Han tombs in Xi'an—sell every imaginable item that can be grown, cooked, fabricated, bred: goldfish, ice cream, fruits and vegetables, calligraphy brushes, fur hats, and an alarming new range of kitsch—hideous and gaudy lampshades, key chains of the Great Wall, laughing Buddha bookends, dragon-shaped ashtrays and ink stones, T-shirts with the Chinese characters for "Good Fortune." Mayhem, shouting: the new capitalists have not begun to put their act together and tend to outbid each other outrageously.

A genius for bartering has long been part of the national ethos. What is more amazing is the indiscriminate use of Western symbols of

LOOK WHO'S BEEN TO THE PHOENIX.

DIANNE DE WITT, New York City. Top fashion model. Began her career in Paris, now New York. European and American fashion magazine covers, TV commercials, designer's collection shows. Single, member of Junior Committee for Cooper-Hewitt Museum. Church social work. First visit to The Phoenix: Mother-Daughter Week, 1983.

PATRICE CASANOVA

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(Continued from page 483)

use of Western symbols of luxury (if not decadence) that have infiltrated commerce in the past five years of the Open Door Policy. Between the two main wings of Shanghai's largest hotel, there now stretches an arcade of opulent, chrome-plated shops that replicate the boutique style pioneered fifteen years ago in the West by Saint Laurent and other high-price designers. They are named "La Belle Peinture," "La Belle Embroidery," "La Belle de Chine Dress Shop."

Sign of the times: during our fairly extensive tour of China, not one of the extremely observant American writers in my group sees a single picture of Mao Zedong beyond the thirty-foot portrait that still surmounts Tian'anmen Square. (As one of my more irreverent Chinese colleagues put it, "It would still be a great loss of face to remove it.")

China's industrial growth has accelerated at such a pace in the past five years that its cities are facing severe air and water pollution. The proliferation of privately owned trucks is causing gigantic traffic snarls in many urban centers. It took us one hour and forty minutes to travel the fourteen smog-foul miles from downtown Guangzhou to a Taoist temple in the outskirts of the city.

> Much of China's charm lies in the presexual aura of its rites and symbols

Concluding a talk at the Beijing Symposium of American and Chinese Writers in which he deplored the crasser aspects of our own popular culture, my colleague William Gass said the following, "In opening your country to the West and borrowing our ideas, I hope you do not cover yourself with our shit."

That last word was decorously, anxiously translated as "filth." And although the remark conveyed the fears of most of the Americans in my group, the young interpreter responsible for that linguistic nuance told me that he did not find either term apt. "We have been poor so long," he exclaimed, "and now we are having such a good time!"

Most Chinese do not like to be warned that there might be a danger in their current dalliance with the West. The left-leaning foreign tourist who expresses nostalgia for the revolutionary purity of decades past will be sternly reminded that such sentiments are the luxuries of decadence, that a people who lived for decades on rice and tree-bark soup might just be looking forward to a chain of McDonald's restaurants. Those citizens of the Republic wise and old enough to remember their history will also stress the supreme pragmatism of the Chinese mind, its traditional ability to discriminate between the skills that apply to daily expertise *(Continued on page 486)*

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ANN BENSON, Woodland Hills, California. National Investor Information Specialist for Merrill Lynch, former actress. Travels the country presenting investment and financial management seminars. Family: husband, Jerry Segal, screenwriter; daughter, Shelli, sportswear designer; son Robby, film actor; daughter-in-law, Karla DeVito, rock singer; granddaughter, Lyric.

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CHINA

(Continued from page 485)

(contemporary Westernness) and those larger ethical values that are at the heart of China's "national essence."

Toward the end of our trip, sitting on a plane between Shanghai and Guilin, I began to jot down the extravagant frequency of separate offerings brought us at twenty-minute intervals by the CAAC stewardess: juices, chocolate cookies, key chains with the CAAC logo, five-inch plastic dolls of a fat laughing Buddha. "Party favors," I thought. "I am a good child." In other Socialist countries, particularly the Soviet bloc, I have been treated like a naughty child, spied on, scolded, punished with hideous food and unthinkable beds. Whereas one of the many ways in which China seduces us is constantly to coddle and reward us like good, obedient children.

To the tourist, much of China's charm lies in the presexual, often puerile aura of its rites and symbols: the constant oral rewards, doled out with the frequency of infant-feeding; the panda motifs or figurines (tokens of national "friendship") that dominate the nation's parks and highways; the frequent juvenility of China's new technology (throughout the year, the doorbell chimes of our ultramodern hotel in Shanghai peal out a medley of "Jingle Bells," "God Bless You Merry Gentlemen," and "We Wish You a Merry Christmas"); the wooden rattle toys citizens carry to tourist sites for the sole purpose of making a racket of clacking noises; the nightly sound of firecrackers exploding on streets, and the gales of laughter that accompany the innocent explosions—perhaps the only orgiastic releases in this abstemious and profoundly Puritanical nation. And finally, the cult of the treasured child, constantly fawned on, fondled, exhibited. It may be made all the more fervent by the rigid government decrees that limit each family to one offspring. It overturns the cliché about China's reverences for old age. And it creates a curious reversal in the esthetics of seduction: amid adult crowds in garbs of unisexual cut, exquisitely spruced children in often eccentric vestments as brilliantly hued as males of the bird species; the result of the procreative act, rather than the act itself, as one central sexual theme; one child as principal emblem of seduction among a people constantly forced to be born again.

As for the foreign guests who wish to remain in blissful prelapsarian innocence, they too had better remain docile children. As soon as we stray from the air-conditioned tourist hotel-nurseries without the supervision of a coddling parental guide, venture into the unscheduled world of Chinese reality, something in the way of a warning may occur, often illuminating, sometimes sad.

For instance: In one of the cities we travel to from Beijing, an American colleague and I are invited to meet with a few university students at the home of a professor. The professor has on earlier occasions tried to arrange such meetings with foreign writers. But the univer-

sity's powers-that-be have always vetoed the visits, pronouncing such and such an author "a cultural pollutant." In the same vein, we are told, one of the students who wishes to meet us has been forbidden to write her dissertation on the "culturally polluting" Doris Lessing, and is doing penance by writing it, as ordered, on Arnold Bennett.

The time of our visit is set for after dark, 7:30 PM. The eight young people who appear, like most of the young Chinese we meet during the trip, are exquisitely well mannered, astoundingly cultivated in Western matters. During our two hours together, we discuss friendship and romantic love in the novel, the growth of the essay form in eighteenth-century Europe, the crisis of identity as expressed in our century by Joyce, Mann, T.S. Eliot.

"Crisis of identity!" the one man of the group suddenly exclaims. "Don't you think that may be a Western luxury? My generation in China suffers from something much more painful—a crisis of belief." "You mean you're disillusioned with ideology?" I ask. "Fed up," he says. "We've had a bellyful. We're only interested in the individual, in nothing else."

For only a few seconds, the young women

Fed up with ideology, China is now interested only in the individual

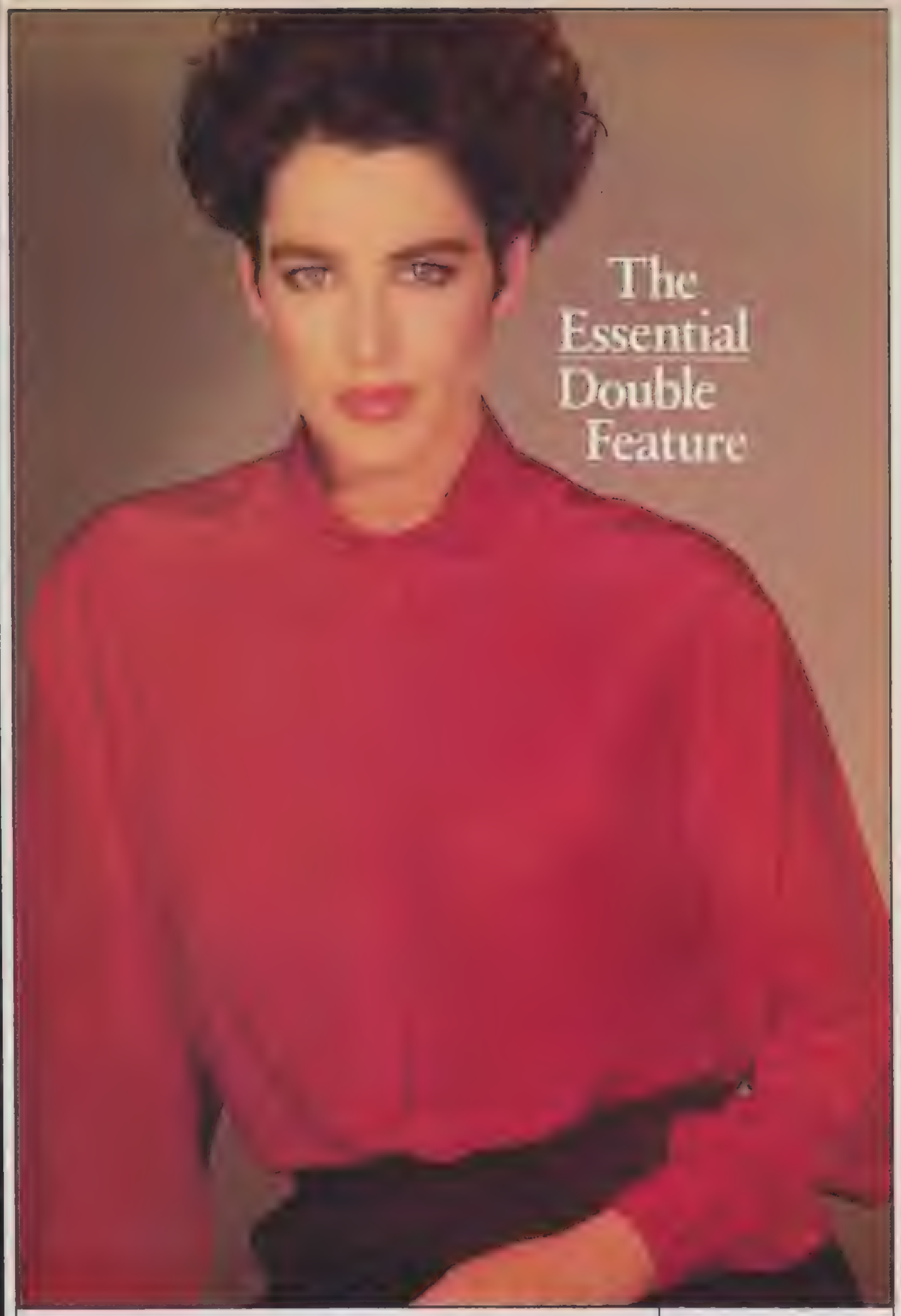
sit with eyelids lowered staring at their laps. When one of them starts querying us again about Virginia Woolf, it is evident that their male peer has spoken for the group. He has offered us that moment of candor that the sequestered traveler can await for months. And I realize the increasing need for coddling, quarantining foreign guests from the oppressions and restraints that might persist for decades behind the smiling façade of the Open Door.

The second incident occurred in the small provincial town of Guilin. It was a warm, lovely November night. My husband and I had walked to a pavilion a few hundred yards from our hotel from which there emerged loud music and bright lights. A nightclub, we'd thought. How do they dance? What music do they dance to? We entered a large darkened room filled with blinking neon lights in which a few hundred Chinese had just finished a lively rock-and-roll session, and begun to dance in chaste, stately fashion to 'forties music—tangos, waltzes, *paso-dobles*. We leaned quietly against the wall, admiring the grace and dignity of the gathering.

But we weren't allowed to remain very long. After some five minutes, a young man approached us and said, "Excuse me, I am very sorry, but this dance is reserved for Chinese only." He did not smile at us. We docilely left.

Might the pendulum eventually swing back?

We returned in the dark to our sad, pretentious Western hotel. ▽



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VIEW

BY KATHLEEN MADDEN

A "liquid dress": soft, away from the body *Above, Ungaro's message*

Patou's Mad Hatter

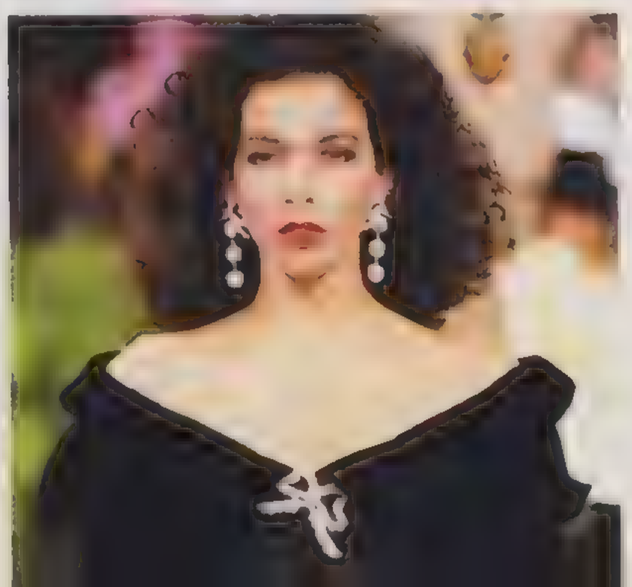
BUSTLES. BOWS. CHAPEAUX. Balenciaga odes, the grandest of evenings. But also: crisp long jackets, new soft coats—sharply modern. authoritative dressing. On these five pages, headlines of winter couture: the quintessential craft. fashion angles. and follies

Couture: Paris/Rome

Jackets: long, longer... *Tailored, in tweed: YSL*

Big evenings: big skirted, strapless *Chanel's short taffeta, above*

Bared shoulders by night *Below, YSL's new neckline*



Biggest of skirtings *Full, fetching: nights at Valentino, above*

("View" continued on page 494)

GUY MARINEAU BRUNO RINALDI

KRIZIA

FOTO GIOVANNI GASTEL

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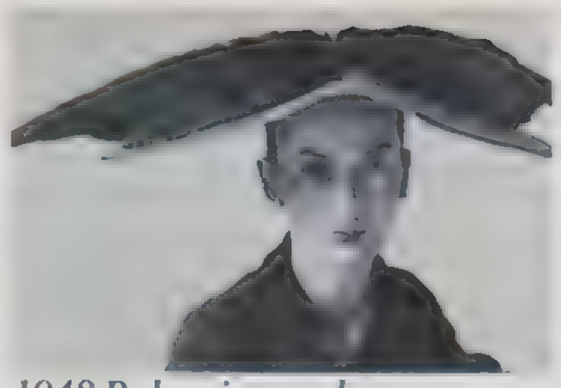
VIEW Couture: Paris/Rome

Oh, Balenciaga



1948 Balenciaga, above

Evening grandeur, tailoring of an intricate order, the affluent shapes of the 1950's: After a Balenciaga exhibit in Lyon (the show opens this month in NYC). Paris has decided IT'S AN "HOMMAGE" SEASON. Only the couture has the wherewithal; and designers are strutting their stuff proudly.

Pouf! The ultimate homage *Ungaro's art*

Gift wrapping, bare shoulders
Bowed at YSL

A short dress, a fuller shape
From the shoulders: at Ungaro, left

Grand gestures: in taffeta
Right, at Ungaro

Swingy style
Left: in brown, Nina Ricci

Fan-ciful pleating
Left, at Guy Laroche

A rounded coat
Right, YSL

("View" continued page 496)

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Une rencontre

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VIEW

Couture: Paris/Rome

The modern edge

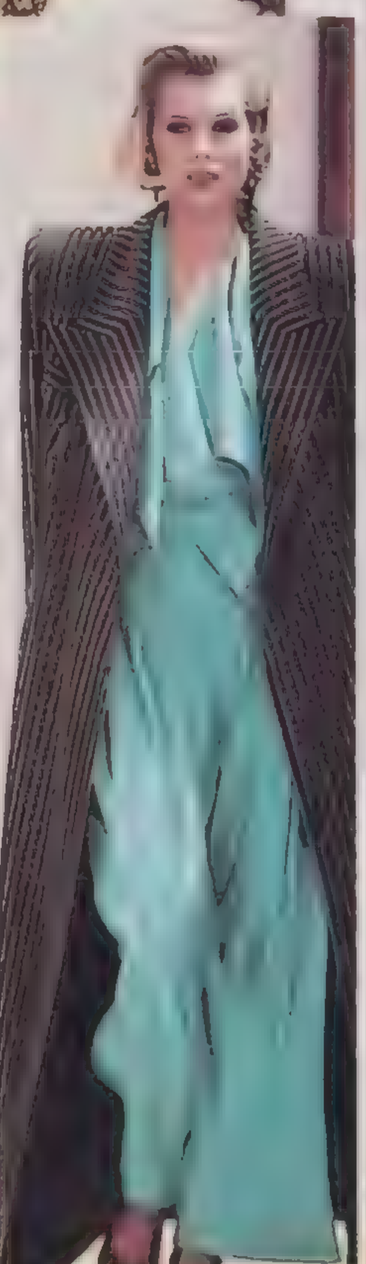
By day, by couture reckoning, a SUIT IS THE ANSWER: the jacket longer and slightly fitted. New coats fall with the ease of a robe, or glitter handsomely in sequins and sable. "Animals," textural gestures in black, and browns are all newsy.

Suiting fit for a dandy

New shaping, above, at Chanel

Animals of a higher order

Below, YSL shows his spots



Investment dressing

Ferre's coat, for forever: sequins lined in sable

Black on black: textural gestures

Long coat, left, at Scherrer

A "robe" coat, silken pyjama

Right, easier elements at Ungaro

("View" continued on page 502)

GUY MARINEAU, BRUNO RINALDI

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The dinner suit takes a new shine

The classic winner at Chanel, above

Revealing turn to animal prints

YSL's new plunging neckline, above

Starred and feathered

The short and narrow at YSL, below

Rare color over black

Two-piece dressing, left, from Cardin

Curves of velvet

Ungaro's romantic shape, above

Engaging fullness: the short bouffant skirt

Patou P.M. fantasy, left, by Christian Lacroix

("View" continued on page 504)

BEAUTY BETS/Where science and skin care meet

Firm, smooth skin that's unlined and unwrinkled, is now a real possibility in your 30's and beyond. Cosmetic researchers have gone to great lengths to prevent, postpone and minimize those all-too-familiar signs of aging. Serious, specific, scientific skin care treatments are the result. Sophisticated tests prove, beyond a doubt, their ability to improve skin's health and vitality.

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These results reflect why this treatment is regarded as an unprecedented discovery in helping you stop the clock on aging.

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VIEW

Couture: Paris/Rome

Flirting with bareness

Straplessness . . . bare shoulders . . . bare necklines: the couture romances big evenings . . . with big effects

The new shape of bareness
Dior's long brown (!) satin

Top choice: perfect strapless neckline *News under fur at YSL, above*

The ultimate wrap-and-tie
Taffeta, velvet: YSL, above

Bare, bustled
From Givenchy, below

Gilt-edge strapless
Lanvin's velvet, above

Side show: black-on-black
Valentino's one-shoulder, left

("View" continued on page 520)

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Karl Lagerfeld

mmmmm...good!

My first bicycle

A big kiss

That's me on the left

Me again on the right

Going piggy back

Alone at last!

The stable hands

Me today

Buried treasure?

Me at the races

Too soon for bed!

Mom and Dad, the big day

"Home"

Me, 1986

My favorite wool blanket

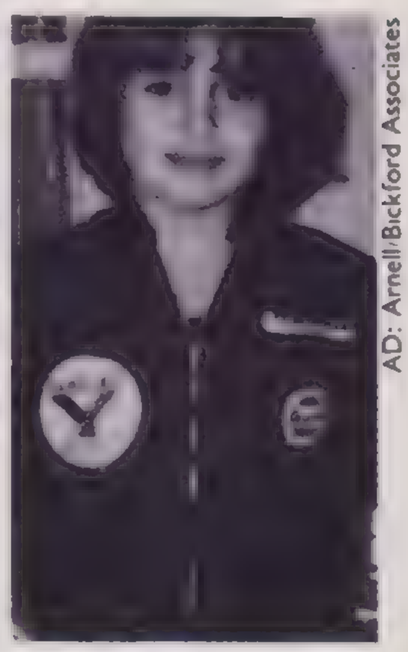
Mom and me

The sewn-in Woolmark label is your assurance of quality-tested fabrics.

Granny and me

Bumble, me, Orlando

Me at age seven



Age eleven

AD: Arnell/Bickford Associates

A knowing glance

My aunts

Show me the child and I'll give you the woman.

ALBERT NIPON

MARY ANN RESTIVO

BRUNO MAGLI

Photography by Irv Blutz Macassar table, Fantoni vases; Galleria Dos - NYC

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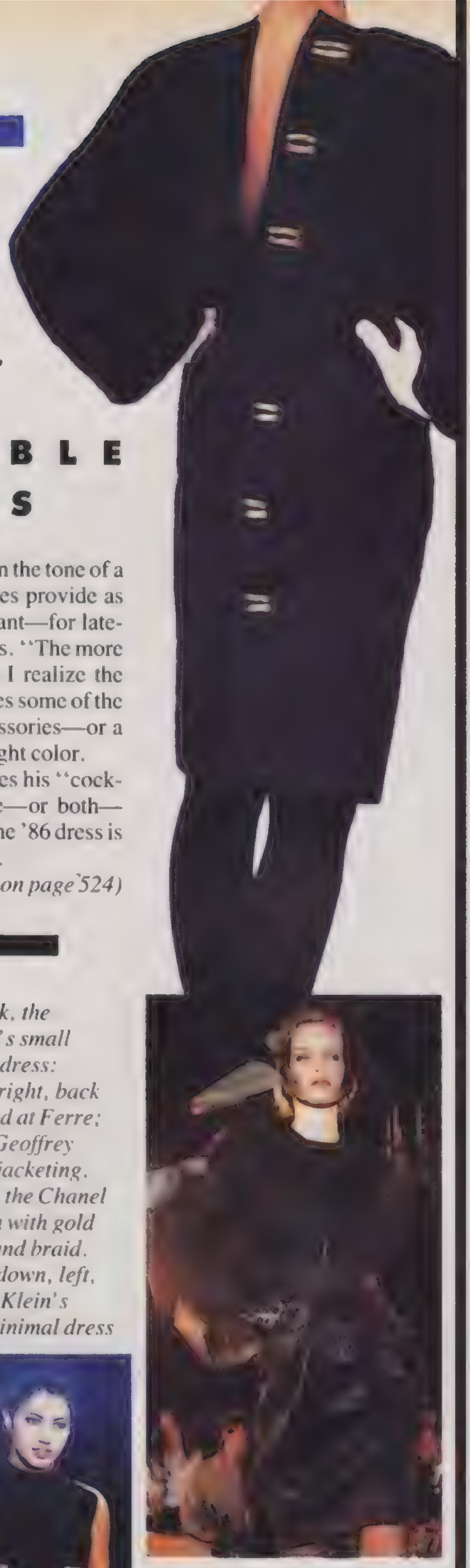
VIEW

Back to black:

THE DESIRABLE DRESSES

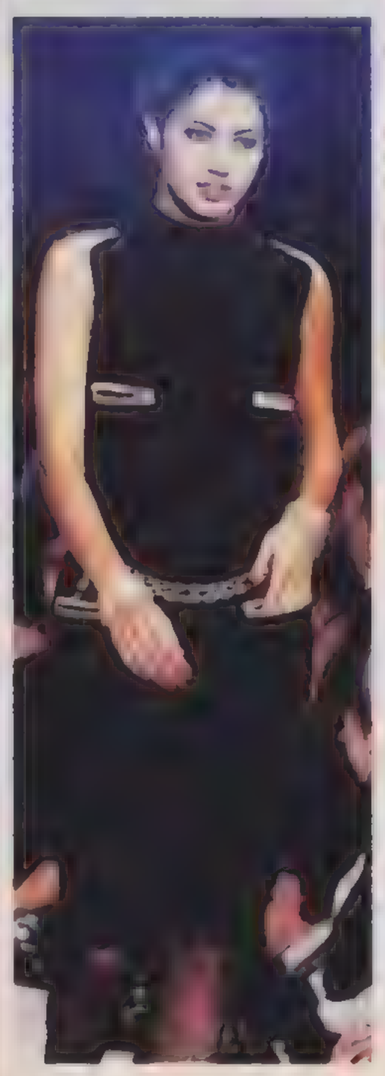


They're perennial...and they take on the tone of a season. At their best, black dresses provide as much dressing as most women want—for late-day, for most "dressed" occasions. "The more experienced I become, the more I realize the power of black," says Geoffrey Beene, who does some of the season's best versions. "Nothing defines accessories—or a color—more." Beene often tops black with bright color.

Other news: a bit of bareness. Bill Blass makes his "cocktail" strapless and shimmery; YSL bares one—or both—shoulders. Frou-frou has gone by the wayside: the '86 dress is decidedly sleek. Charm comes in the smallness.

("View" continued on page 524)

In black, the season's small dinner dress: Above right, back fastened at Ferre; right, Geoffrey Beene jacketing. Below, the Chanel version with gold chain and braid. Pared down, left, Calvin Klein's most minimal dress



For late-day or dinner dressing, the season's new way with a black dress: short, narrow, neat, it's a black dress with subtle bareness

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Photography by Irv Blitz R. Lalique vase: Galleria Dos - NYC

BRUNO MAGLI

HOUNDSTOOTH PRINT

There are a lot of reasons why the Gap

houndstooth print is one of our favorite shirts this fall. The pattern itself is new, more sophisticated, and the shape is decidedly feminine. Best of all, it looks just as great dressed up as it does with your oldest pair of jeans.

GAP HOUNDSTOOTH . . .
Small checked pattern in green and black. 100% cotton. S,M,L.

$32

the gap

VIEW

MILENA CANONERO:

Dressing directions

Movies' top woman of style takes on "Miami Vice": goodbye pales, hello glamour

"Miami Vice is a very trendy show," says Milena Canonero, above left. "You have to keep it stylish"

She's dressed Robert Redford and Meryl Streep; Ryan O'Neal, Richard Gere, Ben Cross, and now Don Johnson. Her *Chariots of Fire* sweaters and flannels easily evolved from film to fashion look, upper-class Oxford dressing. *Out of Africa*, this year, has brought "safari" to the fore again. When Milena Canonero costumes a film, "costumes" go beyond compelling visual images. They tell a fashion story.

The "story" at the moment is TV's own weekly fashion show, *Miami Vice*—the show whose post-modern pales and 'eighties beat have changed the look not only of serial TV but also masculine fashion. Canonero has, for this fall, restyled Philip Michael Thomas, Don Johnson & Co.: "It's not so much that we've done a new look," says Milena. "We've updated it, so things don't get stale. *Miami Vice* is a very trendy show. You have to keep it stylish."

What's stylish in Miami, it seems, are new darks—clothes anchored with black, navy or grey; shapes that now are cut a bit less baggy for Don Johnson. For Philip, Milena has worked new single-breasted suits with softer shoulder lines. "It's a little more trendy, in tune with what's going on. Everyone was very tired of baby blue and pink and day shooting." For more night-scene action, new fabrics often come with a sheen; "harder" colors replace pales—strong cobalt, yellow, lime green. Don Johnson remains sockless and beltless; the men's hair has been restyled, and *Miami Vice* women have a new "fashion-conscious" look: dressing by Katherine Hamnett, Versace, Donna Karan.

Versace-dressed street cops are, after all, hardly verisimilitude or serious business...and Milena Canonero's own pleasures in dressing, equally, are neither earth-shaking nor by-the-rules. "I dress in my own funny way," she says. "I pick up things across the world, I throw them together."

For night, Milena has been known to put on a man's tailcoat salvaged from *Cotton Club* costumes; this past summer, "I have a jacket and safari hat that I've been wearing from *Out of Africa*. I especially like men's shirts," says Canonero. "I often wear them while I'm shooting and then I wind up keeping them." In winter, she layers pieces in black, white, always no-color dressing. "While I also like a tight silhouette, more and more I'm apt to dress in loose things. I do have to move around a lot."

This comes from Italy: Milena is now co-producing, there, her first movie. *("View" continued on page 534)*

At top: The "Miami Vice" look, updated for fall; below, "Out of Africa" Meryl Streep dressing. Right, Canonero's glittering "Cotton Club." Below right, Marisa Berenson in "Barry Lyndon": film as compelling dressing

ALBANE NAVIZET GUSMANO CESARETTI, Universal City Studios, Inc., Phototeque, Warner Bros

Montana

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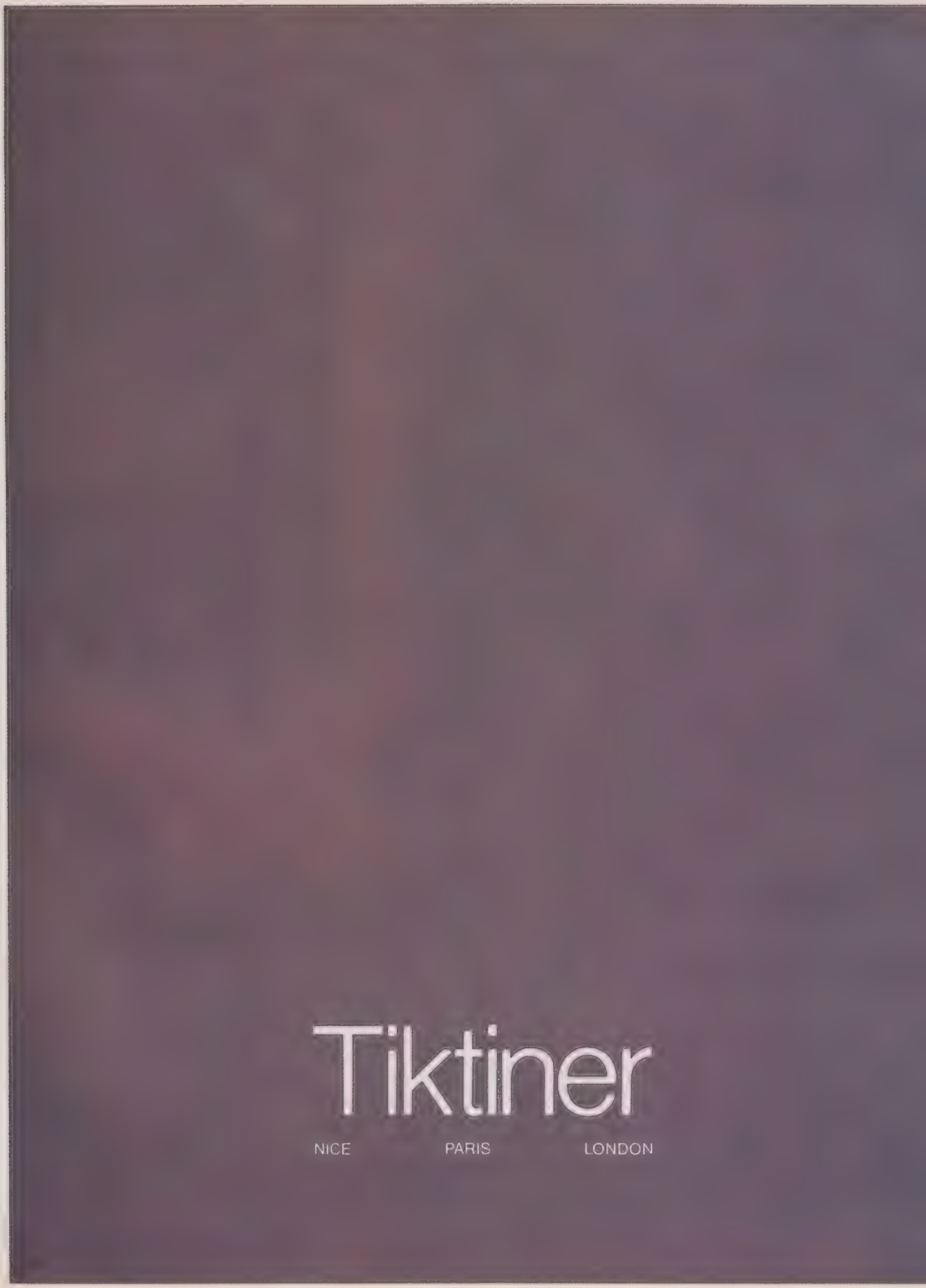
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VIEW people in fashion are talking about what's coming...

What's new? Stormy-weather winners . . . a clothes shop that comes to you . . . designer weddings, star workouts . . . finds in camel or cashmere

People are talking about—gearing up for—stormy weather: a natural preoccupation this time of year. And what they're finding are appealing new takes on the familiar—solid-standby—raincoat. One new notion has to do with almost-weightless weights: be that a new Burberry coated-cotton khaki coat; yellow, green, or blue brights at Esprit de Corp, or Donna Karan's silvery-beige trench to wear for day or dinner. Padded-silk coats, fashion finds of the season, may turn up in a gold color (at Go-Silk) or in sprightly red: the most versatile of outer layers for gloomy days or restaurant evenings. The biggest raincoats around to cover fall layers? Donna Karan's silk, Calvin Klein's classic trench or Ellen Tracy's gabardine with button-out linings, a British Khaki stormcloth balmacaan, Ralph Lauren's khaki polished-cotton trench: all stack up broader—and longer—in a woman's size this year than the classic man's trench from Burberry's.

Many women, now, are first thinking about dressing for fall; designers, on the other hand, have finished their next—"resort"—collections. What's new? "Resort" of a somewhat different order: it's no longer simply a matter of beachwear. Top sportswear designers are focusing on seasonless mid-winter clothes—everything from heavy silk to winter wool or cashmere. Ralph Lauren brightens cashmere or gabardine pieces with vivid hues; Perry Ellis offers up blouse-and-skirt dressing mixing silk with cashmere. At Calvin Klein and Donna Karan, merino wools or gabardines make pale—decidedly urban—turnouts. Conclusion? "Resort" now is less a hot-weather place than, simply, a great fashion time of year.

"Resort" is no longer just a matter of beachwear; it's less

a hot-weather place, now, than simply a great fashion time of year

In a season for camel's hair—suits, jackets, enough coats to fill a football stadium—Ralph Lauren has another way to warm up: a pure camel's hair blanket . . . or, in a more extravagant version, that camel's hair backing a wild-mink throw. Price, for the furry version: $25,000. There's also a blanket in sheepskin. . . . Cashmere, Cashmere—appropriately—is the name of the shop. It opens this month on New York City's Madison Avenue. "Appropriate" because cashmere knit or fabric pieces are all that's offered there: everything from full-scale skirt-and-sweater dressing to the ultimate wrap robe to great gloves, socks, and mufflers. Sweaters come man's-sized, for women or children; hand-knit turtlenecks might also cover the up-to-the-season pooch, too, in cashmere . . . . Hermès's brown-printed ribbons wrap some of the world's most glamorous gifts; now, ribbons also come scented. With what? Hermès Caleche. Or, next month, at U.S. Hermès, red ribbons are scented with the new-to-America Parfum d'Hermès. Women wear them.

In this year for "royal" weddings—everyone from Prince Andrew to Caroline Kennedy, Shriver/Schwarzenegger to Mary Boone—it's been a year, too, for the designer wedding look: be that from Dior or Carolina Herrera . . . or Kennedy groomsmen in WilliWear outfits. Come spring, all lovers—and lovers of Oscar de la Renta—can look forward to their own fashion show: Oscar is coming out with a new "bridal" collection—dressing not just for bride and groom but also bridesmaids, pages, flower girls, the whole entourage. The look? Unsurprisingly, romantic all the way: lace, embroideries, ribbons, lots of flowers. . . . The world of dance, today, seems to be flexing its fashion muscles: sleek dance or full ballerina shapes have shown up throughout fall collections. Who better, in this "dance season," to make his fashion debut than Mikhail Baryshnikov? What's new: a first collection, coming this fall, of Baryshnikov Bodywear—leotards, tights, tops, dance and exercise accessories. Some new Bodywear pieces come in just-developed "breathable" fabrics: one is a French cotton terry . . . .

IN L.A., WHERE A TRAINER AND TRUCK-TURNED-FITNESS-GYM MIGHT DRIVE TO YOUR DOORSTEP, THERE'S NOW ALSO "CLOTHESMOBILE" SHOPPING. AMEN WARDY, THE OPULENT NEWPORT BEACH BOUTIQUER, WILL DISPATCH TO A PRIME CUSTOMER HIS CUSTOM-FITTED MOBILE HOME—COMPLETE WITH SALES PERSON, FITTER, RACKS OF CLOTHES IN THE PROPER SIZE, APPROPRIATE ACCESSORIES. ONE CLIENT ON THE BEVERLY HILLS RUN: MRS. AARON SPELLING.

Designer names on fashion—once ubiquitous, now seen considerably less than that—can still make us turn and look—when they're done with a good bit of humor. Witness some new earrings from Chanel: drops decorated by giant—blatant—"diamond" Chanel "C" symbols. Others are the shape of square perfume falcons. Written on them: Chanel No. 5, what else? The "gold" earrings are quite perfect replicas of the famous scent bottle . . . . The Gap, home of the best sort of rugged dressing, is now opening up shops for Gapettes: Called GapKids Store, the first are starting up across the U.S.; one this fall in NYC. . . . In a season when crocodile boots or bags run into thousands of dollars, crocodile watchbands may be the most accessible reptiles around. In bright blue or green that watchband also gives delight, a quick fashion change. . . . For women who have stacked two or three watches on a single wrist—and have run out of room—the newest amusement is a more-than-overscale watch. That might be antique . . . or a biggest Timex . . . or a fashion version from LinusQ: faces are sized larger than silver dollars. —KATHLEEN MADDEN

Calvin Klein

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WHAT DRESSING IS ALL ABOUT THIS FALL...

There are some seasons where fashion "news" is one thing; and what you really want to wear is something else again. Not this year. What's newest is...wearable, attractive, appropriate, desirable. And the best of the news, the best of the New York Collections, is what this issue is all about.

What dressing this fall is about—first and foremost—a more relaxed attitude that comes from a semi-classic, sportswear orientation. Fashion is more low-key, more understated, day and night.

....It's about jackets as the real key to day. We've said it before; we can't say it often enough: nothing does more and does it better than the right jacket. Now, a jacket that's longer, slightly fitted, slightly narrowed in at the waist, with a good-looking shoulderline. The real edge: in the quality, the luxury of the fabric—it's what sets the best jackets apart; it's what establishes the versatility, the unlimited mileage. Those fabrics this season: cashmere, camel's hair, alpaca, mohair-with-wool.

What there's less of—at every level—a traditional matching suit. Instead, the best suits start with the kind of jacket described above. The skirt—simple, narrow, knee-length. For all the talk about longer lengths this year, there is as much short as there is long, and for working days, short wins out....The longer skirt that you do welcome as an alternative—one distinguished by its shape: a skirt that's narrow over the hips and thigh, softer at the hem; or a version of a wrap skirt. Keep in mind: that longer skirt takes a different kind of jacket—shorter, smaller in scale, belted. In the end, the question is always one of proportion.

...It's about having an easy-going, soft dress as a daytime alternative...a dress that makes the most, looks the best, in this new longer length. By now, you're familiar with the shape—smaller on top, belted, softer in the skirt—and familiar with its presence everywhere, at every price. The key to its ongoing success, everywhere—the fabric—jersey, which has become a mainstay.

...It's about coats as strong elements of dressing on their own. And in fur, in fabric, the same key shapes stand out. There's a new shorter, knee-length coat—square shouldered, straight falling, often wrapped and tied. A coat that looks terrific over short skirts, over pants, over anything narrow, and it travels like a dream....And there's a new longer (up to 54") long coat that's the season's newest topcoat. What to look for here: variations on a classic polo coat—camel color and all—or a coat that's slightly nipped-in at the waist, sometimes belted, flared at the hem.

...It's about the impact of a new soft day dressing that starts with a sweater set. And the sweater-set variations are almost endless, whether in cashmere knit, in lambswool, in angora. As a "base"—a turtleneck—long-sleeved; sleeveless; cut in on the shoulder. Or a crewneck with all the above options. And the cardigans—longer, with a crew or a low-V neckline, with gold buttons, pearl buttons, no buttons. It goes on and on. What happens when you add a matching skirt—a wonderful new soft suit equivalent.

...It's about a wide variety of ideas for evening at every level. All of them influenced by the season's low-key attitude on one hand; and, on the other, by a very real desire for "dressing up" at night. In that juxtaposition, new answers. For a more easygoing restaurant/bistro evening, a different kind of sweater dressing, a different kind of shirt-and-skirt dressing. The shapes are familiar, uncomplicated; the textures "turn" the look. The sweater of choice might be trompe l'oeil embroidered or jeweled; a skirt, gold leather or fake fur.

...It's about a delightful new straplessness for another degree of evening...about a new leggy little dress that's become one of the season's star attractions. A dress that goes on all but the "biggest" evenings and does it with charm and raciness. Most often, in black, with some kind of dazzle.

...It's about all-out, big-time evenings—on this side of the Atlantic—that maintain a laid-back quality, no matter how splendid the effects. The reason: even the "biggest" dresses are uncomplicated in shape and can have, as a point of reference, the look, the feeling of a sweater and skirt. The most gala dress, for example, can have a sweater-top of cashmere jersey that tucks into a fuller satin skirt. And—an unmistakable difference—the most modern turn on big evenings: cashmere all the way. Examples: a strapless, slit-up-the-side dress in black cashmere jersey, or a sinuous one-shoulder cashmere.

...It's about makeup, day and night, that's a perfect complement to fashion. There's the idea of makeup as a "lightener," as a delicate contrast with dark-color clothes, both for day and for evening. What makes it possible: the super-sheer texture of the new paler, softer colors, the luminosity of new powders, and the subtle way everything is used. There's never been "less" to makeup...and it's never made more of a difference....That same spirit, that same minimalism applies in its own way to the look of hair. In the context of dressing this season, you find, more often than not, hair that's longer, softer. But the key—at any length—its total simplicity, its uncontrived quality.

...In the end, dressing this season is about what's better. Not that there are any hard-and-fast rules. But there's never been a stronger sense that some things simply look better, work better, *are* better. For one thing, some things feel better on—one indication that you're onto "the right stuff." A jacket, for instance should never be tight, uncomfortable, but it shouldn't be voluminous, either. There should be smallness under the arm, a gentle-on-the-body fit.

Beyond the way clothes feel, what counts is the way a look comes together. What's better—what's best—the kind of hair and makeup we've been talking about. And the kinds of classic, high-quality accessories that stand out this season. Accessories that are luxurious in texture (count the number of times you see crocodile on the pages ahead, or 18k gold or suede or cashmere), strong on style, classic in the best sense of the word—serving as a standard of excellence. What's true of accessories is true of everything: there are new standards of excellence this fall, up and down the line. In a season where less is always more, every element counts more ...a whole lot more. It's what gives you a modern sense of finish and it's what the best dressing is always about.

Symbol, daytime
[illegible]
Calvin Klein
[illegible]
[illegible]
[illegible]

These
twenty pages:
hair, Pascal Crucq
for Bruno Dessange,
makeup, Andrea Paoletti
Details, page 582

Wayne Maser

new MOOD...

On these twenty pages: the season's key themes; the most low-key variations. Out of the best classic, sportswear-based dressing this fall, the most laid-back, most understated versions of "the news"—day and night. What makes the difference—the coloring—paler, softer, thoroughly appealing...and the very modern, very polished way every look is put together—it puts dressing in a whole new light, with a whole new finish...

This year; a different dress— in knit!

As an easygoing way of daytime dressing: Perry Ellis' gently body-skimming turtleneck dress in a rugged camel's hair knit— a more casual take on one of the season's stars.

Wayne Maser

The new shape of a suit

The difference starts with the jacket—shouldered, longer, slightly fitted—in a soft camel's hair. Worn over a knee-length narrow wool flannel skirt, and "anchored" by black. From Perry Ellis (shown with another of his knits).

Details, page 582

Knitting—
a change of character

As proper, as
finished as
anything "tailored":
Calvin Klein's sleek
new knit suit
in merino wool. And
in this color—
perfectly seasonless!

Details, page 582

Differences in detail

A new sense of finish. Key: the makeup—minimal, polished (from Chanel). Also key, accessories. Here, Barry Kieselstein-Cord 18k rings; "gold" hoops. Rosecraft.

Wayne Maser

The coat
of the year—
in shearling
Everywhere, the rugged
good looks, the cl—
attitude of the pelt co—
The most luxur—
shearling versi—n
from Ralph Lauren
—as "dressed"
as any fur.
Details, page 582

Cashmere at night

a cashmere dressing of night—and that's the mood of the best evening dressing. Perfect example: Ralph Lauren's long, narrow one-shoulder dress in black cashmere, with a matching shawl.

Wayne Maser

Newest definition of a suit: a sweater set

A big difference for day—sweater-art dressing as a new (soft) suit equivalent. Liz Claiborne's longer cardigan, turtleneck, skirt. All in fine lambswool/angora.

THE NEW YORK COLLECTIONS

Low-key, high-impact sweater dressing

In a more
[illegible]
Caroline Rush's
[illegible]
[illegible]

Newest word
in makeup–
minimal

In keeping with this
mood of dressing,
modern makeup thinking.
Meaning: a minimal,
subtle makeup,
with brows clearly
defined, natural;
lips, darkened slightly;
an unmistakable polish
everywhere (here,
Germaine Monteil).

Watch
straplessness,
watch
cashmere—
together!

The glorious modern
turn to dressing at night:
a simple, strapless,
slit-to-there
black cashmere dress.
Donna Karan New York.

Details, page 582

Wayne Maser

Starting point for a different ease

The softness.
the simplicity
of dressing this fall:
Calvin Klein's irresistible
cashmere sweater sets
with big, wrappy
shawls to match.
And a softer, simpler
makeup—with gentle
color, definite finish
(from Merle Norman).

Details, page 582

Wayne Maser

Strongest theme,
this season, these pages—
dressing that starts
with a sweater set.
Left, Oscar de la Renta's
brown cashmere turtleneck,
cardigan; grey flannels.
And, from Gloria Sachi,
opposite, perfectly
proportioned sweater-set
dressing in grey cashmere.

Sweater-set finish

Opposite, the low-key attitude, the fine de- Adrienne Vittadini's thirst pinic—we don't dressing. Hanging in make up, appearance the naturalness— the minimal coloring (here, from Dior).

Details, page 582

A new mood— in fragrance

In an amethyst "apple"-shaped bottle—"to underscore its dangerous possibilities," Poison, the much talked about new fragrance by Christian Dior, has just arrived here from Paris. Its startling name, decided before a molecule of essence was blended, belies the apparent sweetness of its scent—more fruit (wild berries, orange-blossom honey) than flowers, more spice (coriander, pepper, and cinnamon) than fruit. Poison is, in fact, a *pretty* mélange of contrasts—a modern beauty paradox...

Wayne Maser

a CHANGE OF MOOD...

More about the looks, pages 564 to 581.

The season's best jacket—longer, slightly shaped, with a good shoulderline—in pale alabaster-color cashmere. The coat of the year—the polo coat—in shearling. The dress of the year—knitted, body-skimming, belted—in camel color. The new jacket equivalent—the sweater set—in chamois-yellow cashmere. What the clothes described here—the clothes you've been seeing on these twenty pages share: a different kind of coloring. Different from the season's prevailing dark colors—the charcoal greys, blacks, browns, navy. And it's a difference that changes the look, the attitude of fashion—giving it a more relaxed, laid-back, and, not incidentally, more seasonless quality.

The fact that these clothes are understated by design and "easier" by coloring sets up a certain demand: what provides a sense of finish? A sense of appropriateness? What keeps casual from being too casual for day dressing? The answers—illustrated throughout these pages—the accessories, the look of hair and makeup, the way all the "details" come together.

Where accessories are concerned, what's best is, quite simply, what's best. When a strong minimalism underscores dressing—when less is more—that "less" has to have strength, a presence of its own. The accessories that fill the bill: richly colored, luxuriously textured, outstanding in quality. It's never just a sweater thrown over trousers . . . it's that cashmere sweater set held by a perfect crocodile belt . . . with terrific crocodile moccasins . . . and the addition of a great-looking, antique-looking watch . . . simple solid-gold earrings.

Minimal is a word that applies to makeup as well. In keeping with the mood of the clothes—makeup that's subtle, low-key, no-color—but very polished, very definite in its presence. And, while hair is freer, uncontrived, it always has a certain finish, a well-groomed appearance. That finish, that grooming not only make the clothes; they make the season.

Something else to keep in mind: the way that black acts as an "anchor" when you're dressing in blond-to-camel colors—the black turtleneck under a camel's hair suit . . . the black belt on a pale-color knit dress . . . the look of all-black under a polo coat—it maintains a line, a finish of its own.

Another change, obvious by now, the way this more easygoing dressing has affected the world of evening. For one thing, even the biggest evenings can have, as their inspiration, the easy shape of a sweater top (often in cashmere) tucked into a fuller, long skirt. Another clear-cut difference—the option of real dressing at night in cashmere: the black cashmere one-shoulder or strapless dress. Day or night, there's another mood, another beat to fashion this season.

New daytime dressing, *above*. Calvin Klein alabaster cashmere jacket, about $1600; and alabaster wool shirt-sweater, about $185. Turnout at Bergdorf Goodman. Sweater at Kaufmann's; Marshall Field's; Nordstrom, Oregon. In the background, doeskin flannel suit, Calvin Klein. Jacket about $450; skirt, about $310. Saks Fifth Avenue, NYC; B. Forman, Rochester NY; Gidding-Jenny; Marshall Field's; Neiman-Marcus.

A different dress in knit, *above, far left*. By Perry Ellis, of camel's hair, about $660. Neiman-Marcus; Macy's, San Francisco . . . . *Above, far right*: Perry Ellis camel's hair jacket—longer, slightly shaped, about $545, narrow wool flannel skirt, about $200; black turtleneck sweater, about $335. Turnout at Saks Fifth Avenue, NYC; Montaldo's; Nordstrom, Washington. Jacket and skirt at Frost Bros. Jacket at Neiman-Marcus . . . . *Above, center*: Shorter knitted camel's hair tunic, by Perry Ellis.

The knitted suit, *above, left*, in merino wool, by Calvin Klein. Jacket, about $350; pull-on skirt, about $146. Altman's; Nordstrom, Oregon . . . . *Above, right*: Close-up on a new makeup. Chanel's Pink Satin blush; Red No. 5 lipstick; Khaki eyeliner.

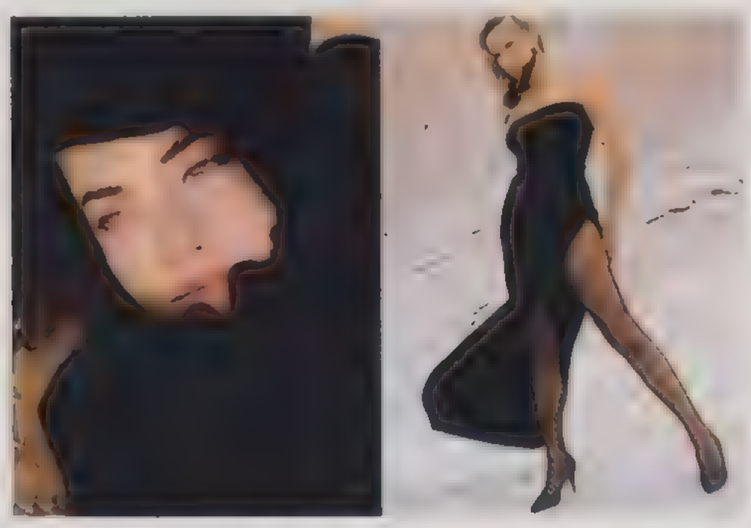
These twenty pages: hair, Pascal Crucq for Bruno Dessange; makeup, Andrea Paoletti. Additional details, stores, see next to last pages of this issue.

The shearling polo coat, *above, left,* by Ralph Lauren. About $1998. Henri Bendel; Polo/Ralph Lauren Hackensack NJ; Pittsburgh; Chicago. Ralph Lauren black cashmere turtleneck, about $398. Polo/Ralph Lauren, Boston; Vail CO; Marshall Field's. Longer black leather skirt, by Vakko, about $260. Bergdorf Goodman; Foley's, Houston; Nordstrom, Los Angeles. . . .*Above, right,* one-shoulder dress, in black cashmere knit by Ralph Lauren. About $898. Matching shawl, about $798. Saks Fifth Avenue; Polo/Ralph Lauren, Indianapolis IN; Dallas; Salt Lake City UT; Honolulu. Bracelet, Elsa Peretti for Tiffany & Co.

Sweater-set dressing from Calvin Klein. *Above, left,* in moss-green ribbed cashmere: the cardigan, about $380; turtleneck, about $330; shawl, about $960. Turnout at Bergdorf Goodman. Cardigan and turtleneck at Kaufmann's; Gidding-Jenny, Cincinnati OH; Louisville KY; Nordstrom, Northern California; Washington. . . .*Above, right,* in gold cashmere, the cardigan, about $380; turtleneck, about $330. Cardigan and turtleneck at Lord & Taylor; Mendelsohn, Elkins Park PA; Nordstrom, Northern California; Washington. . . . The makeup: Gold-Plated Bronze lips; Pink Blossom sheer blush, both Merle Norman.

Soft suit dressing, *above, left*: Liz Claiborne "sweaters" in heathery-grey lambswool/angora knit. Turtleneck, about $48; cardigan, about $85; skirt, about $60. Altman's; Rich's; Montaldo's; Marshall Field's; Robinson's California; Nordstrom, Washington. . . .*Above, right*: Carolyne Roehm's cashmere sweater dressing—the cropped top; cashmere trousers; belt (not shown), about $1390. To order, Bergdorf Goodman; Sara Fredericks, Boston; Nan Duskin, Philadelphia and Baltimore; Balliet's; Loretta Blum, Dallas; Suite 101, Beverly Hills.

Sweater-set finish for day. *Above, left*: Oscar de la Renta's brown cashmere turtleneck, about $600; matching cardigan, about $700. Mid-September at Bloomingdale's; Montaldo's; Balliet's; Sakowitz; I. Magnin. . . . Gloria Sachs sweater-dressing in grey cashmere. *Above, near right*: her longer cardigan, edged in black, about $470; crewneck, about $300. Lord & Taylor; John Wanamaker; Jacobson's; Neiman-Marcus. Skirt, Michael Hoban for North Beach Leather. . . .*Above, far right*: Pearl-buttoned longer grey cardigan, about $490; crewneck about $300; matching skirt, about $390. Turnout at I. Magnin.



New minimal makeup, *above, left,* from Germaine Monteil. The colors: Beige Clair base; Shimmerose blush; new Scarlet lip color. . . . Strapless dressing in cashmere, *above, right*: Donna Karan New York's black evening dress. About $900. Saks Fifth Avenue, NYC; Charles Sumner, Boston; Nan Duskin; Ultimo, Chicago; Tootsies, Houston; Nordstrom, Northern California. The silk-tassel earrings by Elsa Peretti for Tiffany & Co.

Three-piece sweater dressing from Adrienne Vittadini, *above, left*: cut-in-on-the-shoulder turtleneck, about $165; cardigan, about $350; matching skirt, about $165—all in butterscotch cashmere. Turnout at Saks Fifth Avenue, NYC; Kaufmann's; Montaldo's; Mary's Corner Shop, Pensacola FL; L.S. Ayres, Cincinnati OH and Indianapolis IN. . . .*Above, right*: Makeup with a new subtlety, new naturalness, from Dior. The "base": Hydra-Dior Extra Protective moisturizer, SPF 15; with a light dusting of Modulation in Red blush on cheeks and eye. Cashmere sweaters, by Gloria Sachs (see information directly above).

CLOSE-UP...GLOR

IOUS EVENINGS

Franco Fontana

. . . . Glorious evenings, when no limits on luxury, on glamour apply. The setting on these pages—Venice, here, the Piazza San Marco with its own limitless appeal. And the clothes—very much [illegible] evening dressing at its most heightened level. To begin, from Bill Blass, *opposite*, his strapless gold-and-black panne silk velvet wrapped, tied, shimmered with lamé. Ocl. at Bloomingdale's, Hirshleifer's, Forest Hills and Manhasset NY; Montaldo's, Jacobson's. To order at Balliet's; Liberty House of Hawaii. . . . Equally dramatic, especially close-up, *above*: Mary McFadden's lamé jumpsuit, one wrapped, draped. With it: a McFadden classic—one of her quilted evening [illegible] this in ivory silk with gold piping, gold embroidered leaves. [illegible] to order at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. Hair, these eight pages, Katia for Jean Louis David; makeup, Nori for Faces. Details, more stores, last pages.

Franco Fontana

Perhaps the biggest difference for evening—the idea, the attractiveness of sweater-and-skirt dressing at night. In collection after collection, there were small, long-sleeved tops, tucked, belted, into longer, softer skirts. Heightened with touches of beading, with subtle shine, it's a silhouette that changes everything. At its best, these two pages from Oscar de la Renta.

Opposite: his small-waisted, bugle-beaded "cardigan" in silk chiffon, and a long, narrow softly draped grey cashmere skirt. Lord & Taylor; Nan Duskin; Jacobson's; Neiman-Marcus; Nordstrom . . . And, his floor-length "sweater-and-skirt" dress, above—a sweaterly cashmere knit top; long grey/white pinstriped silk satin skirt. More charm: the diamanté bow at the neckline, a signature touch throughout this collection. Bloomingdale's; Garfinckel's; Henry's, Wichita KS; Frederick & Nelson, Seattle. Location, Chiesa Di San Giorgio, Venice. Details, last pages.

CLOSE-UP . . . GLORIOUS EVENINGS

Also news—the prevailing softness in dressing this season, in evening dressing, everywhere. With it, the evolution of a different body-consciousness—gentle, less complicated. Perfect example: Bill Blass's knockout halter evening dress, *left*—a black cashmere T-neck "sweater" top, and narrow draped red panne velvet skirt, bugle-beaded at the waist, the hips. To order at Martha; Hirshleifer's, Forest Hills and Manhasset NY; Montaldo's; Jacobson's; Balliet's; Liberty House of Hawaii.... And, *opposite*, also from Bill Blass, the shape of the season, for the biggest evenings—the smallness of an almost-tailored top, in cashmere, cut like a sweater, and the slightly fuller, silk satin long skirt, all in dazzling red on red! About $1950. Late Oct. at Saks Fifth Avenue; Nan Duskin, Philadelphia and Baltimore; Sara Fredericks, Boston. To order at Neiman-Marcus. Location, Chiesa San Marco, Venice. Details, see last pages this issue.

CLOSE-UP...GLORIOUS

Franco Fontana

THE NEW YORK COLLECTIONS

EVENINGS

THE NEW YORK COLLECTIONS

Taking the idea of an evening top-and-skirt all the way...Carolina Herrera's soft, striking evening dress, *opposite*, in a ravishing sable color. With a small top—a shimmering, close-fitting sequined bodice—flaring into a long, sable-colored silk faille skirt, it's an out-and-out showstopper! October at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour. To order at Sara Fredericks, Boston; Montaldo's; Balliet's; Nordstrom.... And, for all-out effect, *above*, the key shapes of the season at their ultimate—Oscar de la Renta's glorious bride. The "biggest" dress in his collection—a silk organza top, beaded and embroidered with bows, and a floor-length silk satin skirt—perfect sum-up of the collection's themes. To order at Bergdorf Goodman; Neiman-Marcus. Details, more stores, last pages.

CLOSE-UP...GLORIOUS EVENINGS

Franco Fontana

...at geoffrey beene — SOFT, CARVED SHAPES; A MASTERFUL USE OF FABRIC, TEXTURE, SUBTLE LUXURY

THE BEST

THE NEW YORK COLLECTIONS

On these twelve pages, American style at its best—thoroughly modern, keyed to real life, very attractive—by three top American designers: Geoffrey Beene, Calvin Klein, Perry Ellis—each with a top-form collection...

Starting here with the key to Geoffrey Beene's peak, couture-level collection: his incredible jackets—small-bodied, weightless, with gentle waist-focused shapes—in infinite colors and fabrics. The one, this page, in "leopard" mohair and wool, part of a wonderful day-to-dinner suit. Claire Dratch, Washington DC; Rich's; Dayton's; The Denver, Denver CO. To order at Bergdorf Goodman....Another ingenious jacket, left, peplum-y, with an offbeat color mix: pumpkin/turquoise double-faced wool/cashmere. With it, a silk blouse, grey flannel skirt. Nan Duskin; Jacobson's; Auer's, Denver. To order, Saks Fifth Avenue; Balliet's. Rings, Bulgari at The Pierre Hotel, NYC. These six pages: hair, Garren, NY; makeup, Kevyn Aucoin. Details, last pages.

OF AMERICAN STYLE

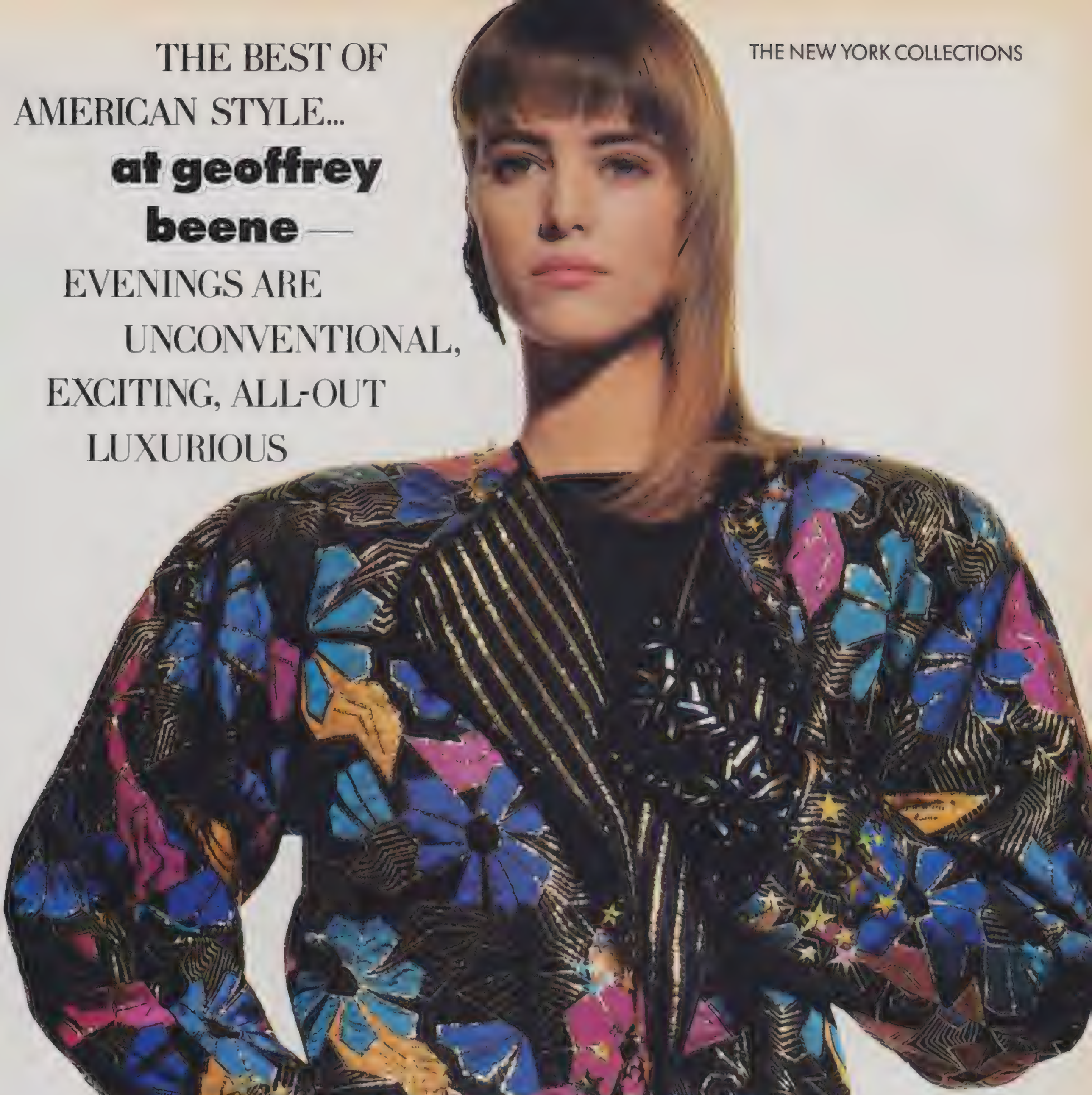
Geoffrey Beene surpassed designers everywhere. He even surpassed himself. Not that this collection is revolutionary. It's still Beene on his own subtle wavelength. But—his finely honed, deceptively simple shapes; the remarkable fabrics he practically creates; his imaginative interplay of color and texture...all reached a new high. These are unique, all-out luxurious clothes with a look that's current but transcends current fashion news.

Clothes that are inherently flattering to a woman ...a very important part of what makes Geoffrey Beene, Geoffrey Beene.

Jacket-dressing at night, right: his rounded, quilted jacket with flowers and gold stars reversing to gold stripes on black! Pure drama over a short, slim jersey dress, over anything. Turnout at Martha; Sara Fredericks, Boston; Colbert's, Amarillo TX; Amen Wardy, Newport Beach CA...Standout dress, left: small-bodied, cut out at the shoulder—in black wool jersey and silver panne velvet. Lord & Taylor; Hirshleifer's, Manhasset NY; Montaldo's; Frost Bros.; I. Magnin. Details, last pages.

Penn

THE BEST OF AMERICAN STYLE... **at geoffrey beene** — EVENINGS ARE UNCONVENTIONAL, EXCITING, ALL-OUT LUXURIOUS



THE BEST OF AMERICAN STYLE... **at geoffrey beene**— COLOR, INFINITE VARIETY...WIT!

This was one of the few collections that included strong color. Color at night, left: an orange sequin bodice with a beaded, appliquéd big skirt. Plus a jacket—of course!—here a shirred panne velvet bolero. Another beguilement at Beene, face veils! Bergdorf Goodman; Nan Duskin, Philadelphia and Baltimore; Neiman-Marcus. To order, Frost Bros.; Amen Wardy, Newport Beach CA; Liberty House of Hawaii. . . .A totally different mood, look at night, right, one of his terrific wool coats—collarless, strong-shouldered, narrow-falling—here over a small wool jacket and a jumpsuit, all flashed with gold. Saks Fifth Avenue; Hirshleifer's, Forest Hills and Manhasset NY; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. Details, last pages.

Penn

THE BEST OF AMERICAN STYLE

THE NEW YOR

Calvin Klein's basic design philosophy, the spirit of his relaxed, distinctly American dressing hasn't changed. What's been added: a single-minded focus on the most luxurious fabrics and accessories. . .and it makes all the difference! This season a "little suit" is this perfectly tailored, double-breasted jacket—a bit shorter, clean-lined, uncomplicated—with easy pants, both in brown/black/navy wool checks; plus his signature long-sleeved knit polo. And it's set off by Barry Kieselstein-Cord's 18k jewelry, short taupe suede gloves. Jacket, about $550; pants, about $290; polo, about $395. Bergdorf Goodman. These four pages: hair, Ray Allington of Vidal Sassoon; makeup, Bonnie Maller. Details, last pages.

Calvin klein – A DIFFERENT LEVEL OF LUXURY

THE BEST OF AMERICAN STYLE... **at calvin klein**

Every once in a while a designer takes a giant step forward. When that happens, it's terrific! And it happened at Calvin Klein this season. He's always done wonderful, semi-classic, sportswear-oriented clothes; well-tailored, with a certain appealing spareness of detail. What moved this look to a new level: the concentration on luxury and quality in fabrics; the sophistication of the color; the choice of accessories. Add the perfect way all these elements came together ...and you have Calvin Klein at his best, American sportswear dressing at a new high.

Even in a strong coat season, the one, this page, sets a new record—easy, soft-shouldered, a versatile knee length—in supple chocolate-brown leather. To wear with a cashmere turtleneck, grey flannel pants...cashmere gloves, a crocodile belt and shoes. Coat, about $1700. Lord & Taylor; Nancy's Designer Fashion, Bangor ME; Barbara/Jean, Little Rock AR; I. Magnin. ...And in luxurious alpaca, soft and warm, opposite, a coat that's part balmacaan, part boy coat —all Calvin Klein. Here, over one of the season's best sweater sets and classic trousers...all in rich tones of cream and tawny beige. Coat, about $1200; cardigan, about $460; pullover, about $220; trousers, about $300. Turnout at Barneys New York (sweater set to order). Details, more stores, last pages.

Sheila Metzner

In a primarily dark season, the pastels—pink, yellow, blue—at Perry Ellis were irresistible. They made all the familiar shapes (even his menswear, *far right)* look different, more appealing. And, gave everything an added seasonlessness. You saw pastels combined with other pastels, pastels anchored with charcoal or black. And, with dark colors...you saw pale-color mufflers!

New dimensions: It's not a change of shape—this long, wrap-and-tie wool coat, right, is one of the season's favorites ...it's the wonderful pink color. About $850. Bergdorf Goodman; Ivey's Carolinas; Lois Geans, Magnolia AR and Shreveport LA; Dayton's; Robinson's, Beverly Hills; Nordstrom, Seattle WA and Portland OR. ...There are easy, double-breasted, jackets by the score. And then, opposite, there's that jacket in pink satin! Jacket, about $725. Macy's, Herald Square; Filene's; Lois Geans, Magnolia AR and Shreveport LA; Macy's, San Francisco; Nordstrom, Seattle WA. Hair, Ray Allington of Vidal Sassoon; makeup, Bobbi Brown. Details, last pages.

THE BEST OF
AMERICAN STYLE...
at Perry ellis—
THE UNEXPECTED
DELIGHT, THE CHARM
OF PALE COLOR

Arthur Elgort

A NEW WAVE

On these four pages: a look at the young designers everyone's talking about...and at their upbeat designs that offer a woman different choices for day, for work, for evening...Clothes that are fast-paced, clever—and contribute a distinctly new level of energy and excitement to American fashion this, any season...

David CAMERON

Look closely and you see the irreverence in David Cameron's designs. For example, the red satin "wet-suit dress" you see him leaning on, *near left*. Listen carefully and you find his speech is peppered with Sean Penn-ish California-isms: with words like "jams" (the ones he showed were covered with bugle beads), "deck shoes" (his, in black satin are meant to go into evening), "hip"—the way he describes his distinctly modern approach to fashion.

Not surprisingly, Cameron, twenty-five, was born and raised on the beaches of Santa Barbara. And though he initially hoped to become a rock musician, an illustration contest he won led him to fashion design at a local art institute. Later, he apprenticed under Michaele Vollbracht; just a year ago Cameron showed his first full-fledged collection in New York.

Always recognizable in his clothes (now available in twenty stores): something ultimately amusing, a wink at a detail from the past—but with a change of color, an exaggeration of cut. Distinctive as well: his choice of "the best" fabrics, his quality of construction. All evident, here, in his hooded "car coat," *far left;* in his silk satin quilted skirt, silk satin-lined "cruiser" jacket that "could work just as well for day with jeans," *center left*. "These clothes have no 'right' time," he explains. "They're part of life-style dressing."

Instead of constructing short stories as an English degree from New York University had originally prepared her to do, Patricia Clyne, thirty-one—shown *above, far left*—began constructing clothes. "The point is: I like to invent things," she says. "Now my creativeness comes out this way."

"This way" translates as classic day-into-evening pieces—with "an edge." For example, a traditional man's overcoat, *above, far right,* that's oversized and in a soft, dusty pink; a black wool jersey zip-up-the-front jumpsuit (you see it on Clyne herself, and a two-piece version, *center)* with the look of a wet suit—her ode to the sleek, clean, but unmistakably "mod" look of Emma Peal on TV's *The Avengers*.

No mystery here. She says you are meant to "recognize," "understand" each piece—"But there's a twist in the details or in the fit." The only other requirement: that Clyne be able to wear each piece herself. And she is, by far, her toughest customer. "I don't like clothes I have to think about," she admits. "I have to be able to just put them on and go." She also believes in a core of seven or eight pieces that work as the foundation of a wardrobe.

These four pages:
hair, Oribe at Parachute;
makeup, François Nars
Details, stores,
last pages

Steven Meisel

Isabel TOLEDO

Ruben Toledo, *far left*, painter and husband of designer Isabel Toledo, is the sketcher and makeshift publicity director; his father cuts the fabrics. Cuban-born Isabel, twenty-two, *near left*, creates the clothes that you can now find in ten stores across the country. Their foundation: a singular geometric principal—the circle. It is a shape that Ruben claims was plucked from industrial elements in the urban landscape of West New York, NJ, where they spent their childhood. It is the element of shape that gives Toledo's clothes their uniqueness: the curved hem, collar, cuffs of the pile-lined white denim coat you see, *left;* the sweeping arcs in the wrap collar, sleeves, of the black wool crepe dress she wears.

Obvious, too: her eye for detail that shows itself in white stitching on black; in the hat—created four years ago out of circle-on-circle of seam binding—that Ruben wears. It is a quality that can be found in her other work: repairing antique costumes for the Metropolitan Museum of Art; a place in which Toledo would someday like to see her collections exhibited.

Ingenious: design solutions to personal dilemmas—longer lengths "to keep people warm;" "cupping sleeves"—petal-shaped additions to a sleeveless shirt that keeps it from "gaping."

Angel ESTRADA

In the past, many designers had remote images of the perfect woman—of Garbo, Crawford, or both—as their creative muses. Today's designers have muses closer to home. For painter, illustrator Angel Estrada, twenty-eight, *center right*, who was born in Barcelona but raised in NYC, the muse was his sister, Virginia, now twenty-five and a sculptress and jewelry designer. He began designing evening clothes for her (crinolined skirts piped with ribbon) when they were teenagers frequenting the nightclub scene. And it was Virginia who encouraged Estrada into going public two-and-a-half years ago when he began selling to Bergdorf Goodman (they now sell to Barneys and Saks Fifth Avenue as well). "I never imagined I'd sell to stores," he admits. "I thought I would just make clothes for private clients."

Today, it's Virginia's life style—"a woman who works hard, who likes to dress up, play hard as well"—that inspires him. A life style that gets a woman into great shape—for the hallmarks of Estrada's collection include small narrow wool skirts and body-conscious bustiers, *near right*. Important as well: contrasts of black against color—in his silk satin-lined coat dress, *far right*. "I create very dressy day wear," he adds, "basics that are dramatic but without frills."

Details, stores, last pages

Marc JACOBS

"Fashion, especially in the U.S., is devoid of fantasy, of the experimental quality or humor you used to get from Europe or in the 'sixties," says award-winning designer Marc Jacobs, twenty-three, whom you see, *left*, peeking out between two of his favorite dresses. "And clothes should be more than just something to cover the body. They should entertain the way a show or a book does; they should make you feel different." True to form, all Jacobs' creations possess something of a quirky, offbeat sense of humor: classic pinstriped wool suits, for instance, have jackets that zip up the front; tweed blazers are finished with knit cuffs as if they were sweaters; knit day dresses like those for evening, *left*, have built-in hands that wrap around them like "hugs." "The concept of wearing a hug all day long is great!"

Not surprisingly, Jacobs, a born-and-bred Manhattanite, began designing as a child when living with a grandmother who liked to knit. He accompanied her to the store, picked yarns, sketched patterns for her to follow. As a teenager, he cut and resewed his old clothes. By fourteen, he knew he wanted to be a fashion designer. "I guess it was obvious from the start," he says. "All the other kids wanted toys for Christmas; I was the only one happy with a sweater."

NORBURY & OSUNA

What do a South African illustrator (David Norbury, thirty, *near right)* and a Mexican painter, set and costume designer (Miguel Osuna, thirty-five, *center*) have in common? A collection of year-in/year-out clothes that may signal the rise of a new category of dressing: "nouvelle couture"—clothes made with the distinctive quality inherent in the couture, with the same attention to detail, tailoring, but without, necessarily, its "history" or price.

The collection, named aptly "Norbury and Osuna," was conceived five years ago when a friend brought the two together for a fashion show at a New York City nightclub; it ended up being sold at New York's cutting-edge boutique: Patricia Fields. When the Japanese department store Seibu bought their second collection, the company was formed. "Our look is easier and more modern than classic couture," explains Norbury. "It really bridges the gap between trend and mundane classic fashion." Perfect example: the black and navy worsted wool "Byron" suit, *far right*, which reverses the prevailing T-shaped silhouette, and relies, like many of their looks, on a small, romantic top, fitted torso, full bottom.

Because Norbury and Osuna design for a working woman who doesn't have time to change for night, many of their clothes have built-in versatility. One recent, versatile best seller: a jersey "trapeze" dress.

Steven Meisel

fall makeup:

A LIGHTER APPROACH

Something very different is happening in makeup this fall. Think of it as a new beauty balance. With dark colors predominating in fashion—black, charcoal grey, navy, brown—makeup that acts as a new "lightener." Makeup in pale, no-color colors—peach and apricot, pink and beige. Luminous. Sheer textured. The idea: a minimal, monochromatic effect—the same shade used on eyes and cheeks, deepened slightly on lips. And the base—always—the best-cared-for, best-conditioned skin, illuminated by new easy-to-use translucent powders.

Behind this thinking: a modern approach to beauty in general; to grooming, in particular. Details become important—the shape and neatness of an eyebrow, for example. Equally important—a sense of overall finish. What counts most is a total look based on a certain simplicity, a naturalness. Bright colors and gimmicky effects are distinctly out of place. Instead, a new makeup in keeping with the low-key mood of day dressing this season. Makeup that works in a very appealing, very understated way—the look of a pale-pink "face" with a black turtleneck or navy crewneck. . . or the attractive contrast of subtle peach makeup with a charcoal jersey dress. And the same simplicity, the same modern thinking applies to hair—uncontrived, uncomplicated, freer, often longer.

Another big difference this fall—what happens, or doesn't, at night. Makeup changes are slight: a little more mascara, a deeper lip color or one that's pearlized, a little more fullness to hair. Nothing overdramatic. Nothing overdone. Again, it's makeup that's a perfect complement to fashion. . . to black (still the "color" of choice at night). . . and to a new skin-revealing straplessness and legginess (and this is makeup that shows good skin to its best advantage, no question). On these eight pages, symbols of the season's differences in makeup, in fashion, day and night. The makeup details and how-tos, on page 64.

News: with black, with any dark color, makeup with all-over lightness

Close-up, *right*, Lauren Helm and charming symbols of the season: the small-fitting crewneck top. . . the kick of a leopard-spotted beret. . . the impact of gold—by the armful. And makeup that stands for a different level of attractiveness—understated, monochromatic, appealing in its subtlety. Here, a suggestion of soft mauve shadow on cheeks and eyes; lips, a shade darker (all, Revlon). With hair that's longer, freer, able to slide under a hat—and bounce back!. . . Tunic, Donna Karan New York. Hat and bracelets, Isabel Canovas. Hair and makeup, Rick Gillette. Fashion details, stores, see last pages.

Jim Varriale

fall makeup:

A LIGHTER APPROACH

Modern approach to dressing in black: less, rather than more, make-up color. Paler cheeks, powder-lit skin, and a new emphasis on lips

Perfect examples, *left* and closeup, *opposite*: the utter simplicity of makeup as well as hair, a new modern contrast on Cindy Crawford—minimal color, maximum polish; in this case, pale peaches, neutral pinky-beiges, soft corals. All, Estée Lauder. Think lips especially: lightly lined and filled in with two blended colors; they key the whole look . . . . More modern thinking, *left*: the look of a body obviously in shape—even in a "pasture" like this—able to slip into a bare black strapless dress, finger-comb hair and go. Oscar de la Renta velvet dress. Earrings, Fred Leighton. Bow, Jose Barrera. Hair, Mitch Barry; Makeup, Laura Mercier. Make-up details, page 64. Fashion details, last pages.

fall makeup:

A LIGHTER APPROACH

Continuing at night:

black and straplessness

...and makeup, now, with

less color, more polish

There are no big makeup changes, day to night. Only subtle differences. With strapless black velvet—one of the season's most prevalent, most appealing evening looks, worn here by Cecilia Chancellor—a new definition of evening makeup: the barest coloring, loose powder dusted where needed to "light" the face. Points of emphasis: carefully groomed brows and lashes...and lips—defined, but not dark, not shiny (makeup from Lancôme). Even the nails are shorter, barer, in keeping with this new makeup mood; and the hair easier, less "done." Velvet dress, Maryll Lanvin for Lanvin. Earrings, Marina B. Hair, Mitch Barry; makeup, Laura Mercier; manicure, Josephine Allen for Nails by Josephine. Makeup details, page 64. Fashion details, stores, next to last pages.

Day or easy evening, whatever a woman's skin tone, the same makeup thinking, the same new minimalism

Black with gold—day into easy evening, a more heightened way of dressing, here on Nathalie Gabrielli. The makeup that goes—day into evening—sheerer, barely colored, monochromatic (all, Elizabeth Arden). In contrast—a little more color on nails: a shade darker than lips (anything more would be too much!) As for the hair—it's softer, fuller, pulled off the face in a very easy way. Adolfo sweater. Isabel Canovas earrings and bracelets. Hair and makeup, Rick Gillette; manicure, Josephine Allen for Nails by Josephine. Both pages: Makeup details, page 64; fashion details, stores, next to last pages.

Jim Varriale

When makeup is the only "accessory" with a black velvet turtleneck dress—a charming variation on the dress of the season, worn here by Louise—makeup in soft corals, with subtle shading on eyes. Brighter but not too bright, color that's never "obvious" (from Charles of the Ritz): Dress Ralph Lauren Executive Hair, Glad Corbin, Gint Studio, makeup, Laura Mercier

fall makeup:

LIGHTER APPROACH

P

M

On these twelve pages, new ideas, new answers for after-five ...spirited clothes ...evenings to match

Dre

Steven Meisel

And, on the same pages, the season's hottest goings-on—movies to books to Broadway—a look at the fall excitement

ssing!

What's happened in New York—and is catching on all over the country: a trend toward dressing up at night in a new way—in low-key looks that go from 5 P.M. to 5 A.M.—anywhere. On these twelve pages, the best!...Starting point: the no-accessory sweater!—*left*—a dazzling trompe l'oeil knit, here with a gold leather miniskirt. Sweater with bugle beads and chain motif by Hanae Mori, about $800; skirt, by Michael Hoban for North Beach Leather, about $350. Sweater, mid-September at Hanae Mori, NYC; Martha, Palm Beach & Bal Harbour; Frost Bros.; Liberty House of Hawaii. To order at Neiman-Marcus; I. Magnin. Skirt, North Beach Leather, NYC; Los Angeles.... What goes to dinner downtown, to the theater uptown?—Escada's jeweled navy wool cable knit sweater, right, with navy wool trousers. Sweater, about $540; trousers, about $260. Bergdorf Goodman; Kaufmann's; Higbee's; Jacobson's; Lilly Dodson, Richardson TX; I. Magnin. These pages: hair, Oribe at Parachute; makeup, François Nars. Details, last pages.

THE NEW YORK COLLECTIONS

Amusement

asy-evening

answers: Something simple—with impact... Something completely different from what you wear all day...

nts

When what you want at night is easygoing bistro-restaurant dressing...unexpected shirt and unexpected skirt, *opposite, above left:* a classic man's oversized white cotton shirt; a narrow, knee-length black silk puckered skirt. Shirt, by Agnès B., about $75. Agnès B., NYC. Skirt, by Basile, about $400. October at The Twenty-Four Collection, Miami; Stanley Korshak, Chicago; Barbara/Jean, Little Rock AR; Tootsies, Houston. ... Untamed!—a new take on what's become a classic—a turtleneck and fake fur skirt, *below left.* And fake fur 3/4 coat. By OMO Norma Kamali. Skirt, about $135; turtleneck, about $198; coat, about $630. Turnout (late Sept. coat and skirt) at OMO Norma Kamali, NYC. Top at Charles Sumner, Boston.... Making the difference in this "little black dress," *right:* its easygoing style—the way you just zip it up—and go! Free-spirited any-evening dressing for the right woman. Of rayon velvet. By WilliWear WilliSmith. About $98. Late Sept., at Barneys New York; L.S. Ayrès, Indianapolis IN.... A dress with the look—the appeal—of a skirt and top, *center left:* with a stretch silk crepe halter top; a silk/wool satin skirt. By Michael Kors. About $600. Late Sept. at Saks Fifth Avenue; Hirshleifer's Etc., Manhasset NY; Barbara/Jean, Little Rock AR; The Avenue, Omaha NE; Eleanor Keeshan, Los Angeles; Butch Blum, Seattle WA. Details, see next to last pages this issue.

Steven Meisel

"Tokyo: Form and Spirit"—a fantastical exhibition—mixes Japan's modern fluorescent design with stately Edo art (right). Traveling to L.A. this month, NYC in December

Where the boys of summer are in September: slugging out the World Series playoffs, Gary Carter (above) and his electrifying Mets, the hot bet for the Big Event in October

"Les Misérables," the gargantuan rock opera conceived in Paris, revamped by Trevor Nunn into a London smash, promises to be the season's hottest ticket—Kennedy Center in December, Broadway next March

HOT TICKET

Bea

Ne

Showing up at night—for occasions that are just a little more dressed: full skirts and petticoats—in every length, at every designer level. The ultimate flirt-skirt, flirt-dress, *left:* sleeveless black taffeta with two tiers of taffeta ruffles; an underskirt of tulle. By WilliWear WilliSmith. About $150. Barneys New York.... A two-piece dress that goes from dinner to dancing to anything short of black tie, *right:* A black velvet bugle-beaded turtleneck top; peacock-green full satin skirt, with wide cinched belt, tulle petticoat. By Louis Dell'Olio for Anne Klein & Co. Top, about $370. Skirt, about $540. Turnout, late September at Bergdorf Goodman; Burdines, Boca Raton and Dadeland FL; Sakowitz. Details, more stores, last pages.

Steven Meisel

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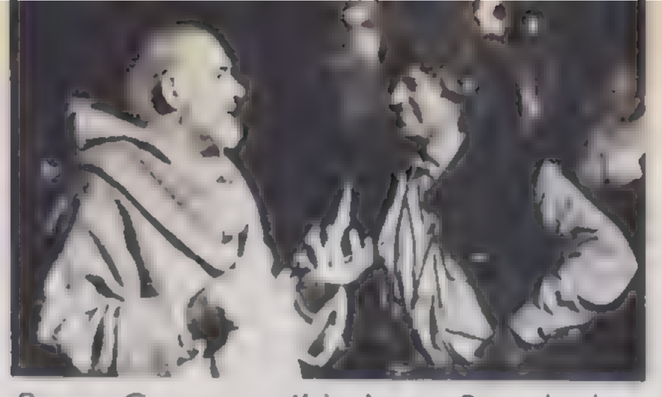
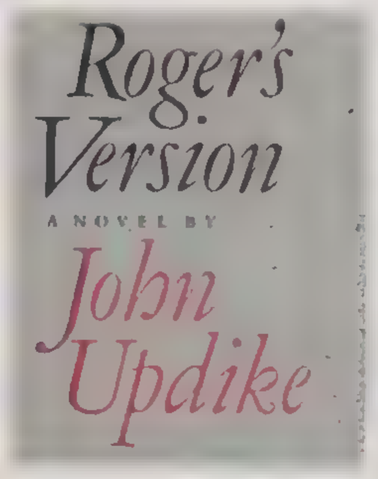
The dance-inspired dress: Short and leggy— or longer and softer... It's not just for dancing!



Sean Connery (l.), long Bonded to worldly pleasures, sleuths as a medieval monk this month in the movie of "The Name of the Rose," directed by "Quest for Fire"s Jean-Jacques Annaud (r.)



Fall means a rambunctious new crop of book publishing parties, like the bash for Updike's newest

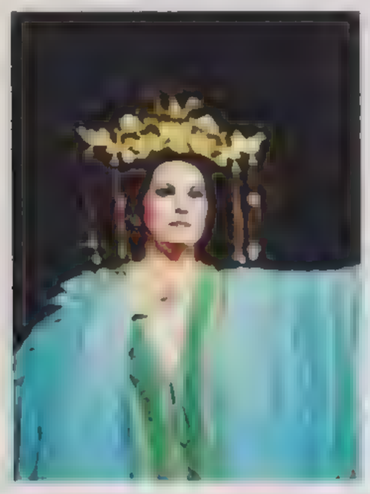
Swarms of ghosties and Reagan look-alikes, block-long dragons, and squads of tap-dancing nuns commandeer NYC's Greenwich Village for a Halloween parade rivaling Broadway

Both Jeremy Irons (above) and Robert De Niro were collared for Roland Joffé's "The Mission," as two firebrand padres who bring God to the South American Indians. Top winner at Cannes, the film opens late October

Openings

Arties

Ever on the prowl for preppy Adonises, photographer Bruce Weber opens his provocative exhibition "O Rio de Janeiro," this month at NYC's Robert Miller Gallery



After a fall warm-up at the Met with "Tosca," the stunning Eva Marton will reprise her signature role in "Turandot" in a sumptuous new Zeffirelli production, early next year

Primaticcio's "Ulysses and Penelope" (l.)—one of the gems in "The Age of Correggio and the Carracci," this December at the National Gallery

Known for his creature features, "Cats" composer Andrew Lloyd Weber resuscitates Gothic fave "The Phantom of the Opera," in London next month

Prime Time

Biggest change at night: The strength of two-piece dresses—of legs! The strength of covered looks that go—almost—everywhere...

One of the most charming—and "dressed"—dresses around (certainly one of the narrowest!) *left:* Valentino's, with a white puckered silk turtleneck, black silk velvet skirt. About $1655. Bergdorf Goodman; Charles Sumner, Boston; Montaldo's; Hattie; Sakowitz; Lily Simon, Canada....Knockout "covered" evening, *opposite:* Bill Blass's long-sleeved cashmere T-shirt, red panne "leopard spot" skirt. Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Nan Duskin; Martha, Palm Beach and Bal Harbour; Sakowitz....A just-for-the-fun-of-it, just-for-late-day-and-dinner skirt with fringe; bolero jacket with tiny pompons, *below center,* and ivory silk shirt. By OMO Norma Kamali. Skirt, about $650; jacket, about $275; shirt, about $100. OMO Norma Kamali, NYC....A wonderful sense of bareness, a wonderful feeling of ease, and an appealing alternative, *above center:* Gloria Sachs's black cashmere halter top with gold neck chain; wool jersey pants. Top, about $200; pants, about $400. October at Lord & Taylor. To order at Neiman-Marcus. Details, see next to last pages, this issue.

Steven Meisel

THE NEW YORK COLLECTIONS

Dynamite

Franco Zeffirelli casts Placido Domingo in "Otello," the fall movie to listen to (above, Domingo with Katia Ricciarelli)

The film "Smile" twitted teenage beauty contests; in November, Marvin Hamlisch sets it to music on Broadway

DRAMA

Downtown's Julian Schnabel has moved up to the solid blue-chip territory of NYC's Pace Gallery where he'll show "The Boy With Green Hair" (r.) and other recent works in November

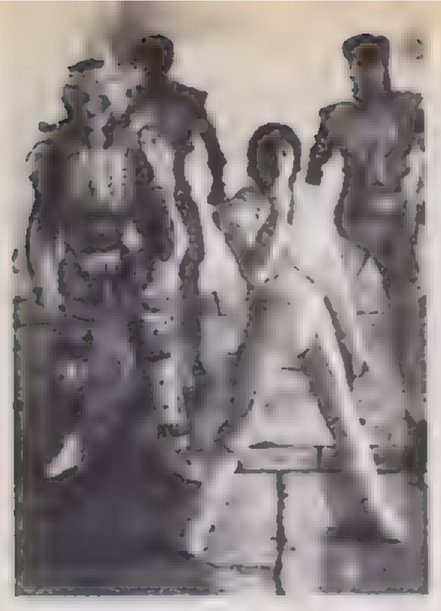
Embattled champ Chris Evert Lloyd (r.) continues to stretch the bounds of women's tennis at the U.S. Open in Queens, N.Y. this month

Big news: the strapless black dress ...for another kind of evening, another level of "dressing"

A big difference this season: the way a short, bare, black strapless dress—in velvet, or with just a bit of shimmer—does it! Maximum impact, *opposite*: a fitted, very attractive, draped black velvet dress with satin ribbon bow. By Scaasi Boutique. About $1135. Saks Fifth Avenue, NYC; Sara Fredericks, Boston and Palm Beach; Saks Jandel; Kane's, Chicago; Lou Lattimore, Dallas; Balliet's....For every kind of evening—and then some, *right*—Bill Blass's small, body-conscious black dress with shine, shirring around the waist. About $1310. To order, September at Lord & Taylor; Kaufmann's; Montaldo's; Frost Bros., Liberty House of Hawaii. For details, more stores, next to last pages.

Steven Meisel

Knockouts!



Michael Jackson and Anjelica Huston star in "Captain EO," a seventeen-minute "musical adventure" opening at Disneyland this month, directed by no less than Francis Ford Coppola, and rumored to cost a million a minute

In the largest John Singer Sargent show ever—not only his portraits of creamy-skinned patrician women, but startlingly beautiful landscapes like "Millet's Garden" (above). At NYC's Whitney Museum of American Art in October

N.Y. Ranger Bob Brooke (l.) and Philly Flyer Ilkka Sinisalo (r.)—warming up now in pre-season games for their fans who welcome hockey's free-for-alls as just an overflow of boyish high spirits

champio

What counts here:
bareness and ornamentation...
enough to change
the look, the feel of a short
black dinner dress...

SI

ns

ZZLE

Prevailing idea this season: the halter-top dress—with just enough "dazzle." The one, *left*, has a high neck embroidered with gold-bullion thread, an equally detailed waistband. By Carolyne Roehm. About $1590. Altman's; Woodward & Lothrop; Montaldo's; Marshall Field's; I. Magnin; Nordstrom....The barest of them all!—*right*: a black velvet deep-cut bustier dress with touches of sparkle—in the buttons, in the buckle. By Victor Costa. About $275. Bergdorf Goodman; B. Forman, Rochester NY; Ivey's Carolinas; L.S. Ayres, Cincinnati OH & Indianapolis IN; Sakowitz; Liberty House of Hawaii. Details, more stores, next to last pages this issue.

Steven Meisel

coats on top of it all

With more choices— and more standout looks— it's one of the best coat seasons ever! The key shape is classic — and then some: strong shouldered and a little more fitted, with new longer or to-the-knee lengths. Starring in almost every collection: coats with an appealing "twist" on a man's polo!

Echoing the season's themes—and a perfect introduction to the easygoing coats on these six pages: Ralph Lauren's double-breasted ankle-length wool herringbone, *center*— cinched at the waist with a crocodile belt for added control— added shape! Other coat "echoes," here (also Ralph Lauren), shown again page 632. Coat, about $978. Polo/Ralph Lauren, New York. Hair, this page and next three pages, Oribe at Parachute. On these six pages, makeup by Bobbi Brown. Details, last pages.

Arthur Elgort

The polo coat takes off!—in a new range of "classic" shapes, all easy variations on the original and all in camel color for a more

camel's hair—
reminiscent of a boy's

Minneapolis MN; Lou Lattimore, Dallas; Ella Pryor, Houston; Miki, Mill Valley and Berkeley CA.

THE NEW YORK COLLECTIONS

starring polo players

coats all wrapped up

The gentle ease of a bathrobe, the look of a classic coat, *right*: Perry Ellis' oversized camel's-hair wrap—with big white buttons and belted sleeves. About $1500. Bloomingdale's; Harry B.'s, Nashville TN; Harold, Minneapolis MN; Macy's, San Francisco. Hair, Ray Allington of Vidal Sassoon. . . . Even more easygoing, *opposite*: Ralph Lauren's classic plaid wool capes—cut generously for a long sweeping line. In city-proper glen plaid—Ralph Lauren style, *near left*. Cape, about $578. Polo/Ralph Lauren, New York. Earrings, Bulgari at The Pierre Hotel, NYC . . . And, a casual muted plaid over grey flannels, *far left*. Cape, about $558. Polo/Ralph Lauren, New York; Atlanta; Denver. Details, more stores, last pages.

Arthur Elgort

SOME LIKE HER HOT

KATHLEEN TURNER drives men crazy and laughs off her image as a modern sex symbol. But on the other hand, as LIZ SMITH discovers here, she's serious about everything else—work, flirting, marriage, fame, and self-control. And then there's her secret life as a rock singer....

For a relative newcomer, Kathleen Turner has racked up an astonishing roll call of steamy hits, from *Body Heat* and *Romancing the Stone* to *Prizzi's Honor*. And along the way, she's been likened to Lana Turner, Ingrid Bergman, Katharine Hepburn, Faye Dunaway, Ava Gardner, Lauren Bacall. Yet she remains elusively herself—sexy, seductive, and above all, talented.

When she bounces down to greet me on the ground floor of the Greenwich Village house she shares with her realtor husband, Jay Weiss, Kathleen is as fresh-faced as a high-school cheerleader, as middle-American as her Missouri family. Though she's waiting for the release of her latest film, Francis Ford Coppola's *Peggy Sue Got Married*, and getting ready to make another in Italy, she's finding time to unwind. "I'm going to slow down," she tells me. "I have too many things I want to do with my real life." Maybe. Perhaps it's just that Kathleen Turner has discovered her independence: when she says, "Control is a little important to me," I know I'm talking to a woman who's learned the power of understatement.

Liz Smith: *You're considered Hollywood's steamiest star. Do you think of yourself as a sex symbol?*
Kathleen Turner: I don't have the breasts to be a sex symbol. Now, I *have* got the legs.

LS: *I'll bet most people think you are voluptuous.*
KT: Not if they've seen *Crimes of Passion.*

LS: *Were you serious when you told "Interview" that you had to think more carefully about the kind of roles you play, because "Crimes of Passion" was so hard on your husband?*
KT: Well, we're not just talking husbands. We're talking parents, everybody. I'm not saying I wouldn't do a movie like that again if a role grabs me like that one did. I'm saying I will think more about it. What if I have a kid, and he goes to school, and somebody says, "Hey, I saw your mom naked last night"?

I gave Jay a private screening of *Crimes*, and he asked along his friends, mostly men. He was holding my hand, and partway through the screening he let it go. Afterwards, we go downstairs, and one of the friends says, "Where are we going to celebrate?" Jay says, "*We* are going to dinner alone to talk." Fine. We get in the cab, and he says, "Why did you do it? Just tell me. Why did you do it?"

It's very hard for someone to understand that that's not me on the screen, not to me. I cannot imagine myself walking down Hollywood Boulevard trying to pick up men. I cannot imagine going into a hotel room with a fat, ugly man. But, it's very hard for a non-actor to understand that. I said, "I'll tell you why I did it. Because I had a chance to act my ass off, and I don't get that chance very often." So he said, "Okay, I can understand that."

It's not personal. Kissing someone that you would never be caught dead with in the light of day is not you!

LS: *Rex Reed, who basically has no use for any actress who didn't work at M-G-M or Columbia in the 'forties, puts you in the same category as Ava Gardner. Does that interest you?*
KT: I'll tell you the funniest thing. *Playboy* did a layout with Peter Seller's daughter Victoria posing as six of the great "femmes fatales." She did Elizabeth Taylor as Cleopatra, and she did Marilyn Monroe—all these people. And the last one was me in *Body Heat*. I said, "Wait a minute. I'm thirty years younger than these other people!" That was a shock to me. It made me feel like I've already passed by. I was film history.

LS: *Are any of your roles like you?*
KT: The writer Joan in *Romancing the Stone* and *Jewel of the Nile* is more like me than anyone. She doesn't know she's attractive. I don't want to be aware when I *(Continued on page 699)*

Robert Mapplethorpe
Details, last pages

JIM JARMUSCH & JOHN LURIE: THE KINGS OF COOL

Jim Jarmusch (*left*) and John Lurie (*right*) are a combination of upward mobility and upward hostility that is the 'eighties version of cool. Lurie, who recently lent his Belmondo-esque mug to a Rose's Lime Juice print ad, and erstwhile underground filmmaker Jarmusch made new waves together in 1984 with *Stranger Than Paradise*, a laconic Lower East Side version of *Jules and Jim*. The film charmed the critics, except for John Simon, and won two awards for the director. ("The successes mean that I can continue working," Jarmusch says. "I want to work alongside Hollywood, not within it.") It also brought Lurie, a saxophone player *(Continued on page 698)*

Jim Varriale

Michelle Pfeiffer: she only looks normal

In *Sweet Liberty*'s film within the film, Michelle Pfeiffer plays a demure colonial gentlewoman; she puckers and twinkles like Sarah Miles at her most insipidly English. She also plays the chain-smoking, tough-talking actress who plays the lady. This dual role is the perfect paradigm for Pfeiffer's career. With her luminous skin, chiseled features, and glorious hair, she's been cast, for the most part, as a showpiece, like Al Pacino's bored-silly wife in *Scarface*. But as easy as it would be to mistake her for just another one of California's perfect specimens, like a giant hydroponic tomato, Pfeiffer is decidedly down-to-earth.

When I meet her, Pfeiffer has just spent the good part of a sunny morning being interviewed by the out-of-town press. Now she's collapsed on the sofa of her suite at NYC's Westbury Hotel—her hair is pulled up into a skewed ponytail; and there's a watery Coke on the coffee table, next to a copy of The New York Times, *(Continued on page 697)*

Details, last pages
Greg Gorman

MICHAEL CLARK

Seven years ago, English choreographer Michael Clark defected from London's Royal Ballet School where, despite his pink hair, he had been taken very seriously. Blessed with an innate technical facility, and the perfect body to show it off, he might have become ballet's favorite Prince.

These days, in cahoots with his equally restless friends from Britain's pop vanguard, twenty-four-year-old Clark is using his luscious theatrical presence to establish a new dance esthetic of gleeful, anarchic ambisexuality.

He is already making his mark on the establishment. (Last year he created a solo, "Angel Food," for Rudolf Nureyev.) And; as New Yorkers will see for themselves next month when Clark's company premiers at the Brooklyn Academy of Music, he is a purist at heart—making chaos but never losing sight of choreography.

"Michael has a very powerful theatrical sense. He doesn't want people to be bored," says filmmaker Charles Atlas, who spent more than a decade working with Merce Cunningham, and whose stunning documentary, *Hail The New Puritan* will give audiences outside of New York an eyeful of Clark if it airs—as is hoped—on PBS this year.

A perfect example of Clark's wildly subversive vision, and part of Atlas's film, is an excerpt from the evening-long 1985 work, *our caca poney H. our caca poney H.*: Clark bounds into view sporting a frumpy Dynel wig, combat boots, and a frilly apron. After executing a series of small, dainty leaps from side to side, he turns in mid-air, quite deliberately exposing the bare bottom beneath his apron strings. It is an unsettling moment.

"I've found, in my own dancing," *(Continued on page 697)*

TUTU & TABOO THE MOST EXCITING

Steven Meisel

DANCER IN YEARS GIVES BALLET A STRANGE TWIST

Details, last pages

A RETURN TO OUR SENSES

Sheila Metzner's world of languorous refinement, nuance, and high style challenges photography's brutal notions of truth

When Alfred Stieglitz launched photography in America as a fine art, he exhibited works by artists like Clarence White, Gertrude Käsebier, and Edward Steichen that were closely related to painting. Pictorial photography, as this style was called, was considered old-fashioned by the new generation of "straight" photographers. They felt it shared too many of the qualities of painting: poetic metaphor, tactile appeal, an emphasis on tonal contrast, and carefully composed studio settings. Objects were never merely things in the art of these modern photographers; they were charged with personal emotion, arranged, lit, and photographed from angles that made them appear available to the touch and to prolonged contemplation.

Still affected by the precious hush and taste for the refined, the exotic, and the fragile associated with late nineteenth-century Symbolism and the esthetic movement, pictorial photography depended on artifice and complex printing processes that required hand intervention to create soft-textured surfaces. All this went out of fashion as photographers turned to split-second reportage and the crisp, hard-edged mechanical look of high contrast in an attempt to free photography from painting. Today, however, an outstanding photographer like Sheila Metzner can return to the origins of her art to create a fresh style that is intentionally pictorial, emotional, and subjective. The development of work that is recognizable, original, and personal in photography is rare because real images mechanically recorded tend toward similarity. That is one reason Metzner's achievement, celebrated in *Objects of Desire* (Clarkson N. Potter), a new collection of her photographs, is so impressive.

A forty-seven-year-old mother of five beautiful children who are frequently her models, she is married to a TV commercials director and lives in a Manhattan apartment and a Chatham, N.Y. country house. Her homes are the sets for the domestic interiors she photographs, which appear exotic and ethereal; her personal collection of Art Nouveau and Deco objects are her props. In this silent, tranquil realm of polished surfaces, floral arrangements suggest a perfumed atmosphere. A hazy, romantic, diffused light envelops people and objects with a *(Continued on page 698)*

"Joko Passion," 1985 (above);
"Stella by Starlight," 1982 (opposite).

Art as risky business

Xavier Fourcade is an artist's dream dealer—a brilliant, stubborn, and loyal mediator between the imagination and the market. By Barbara Rose

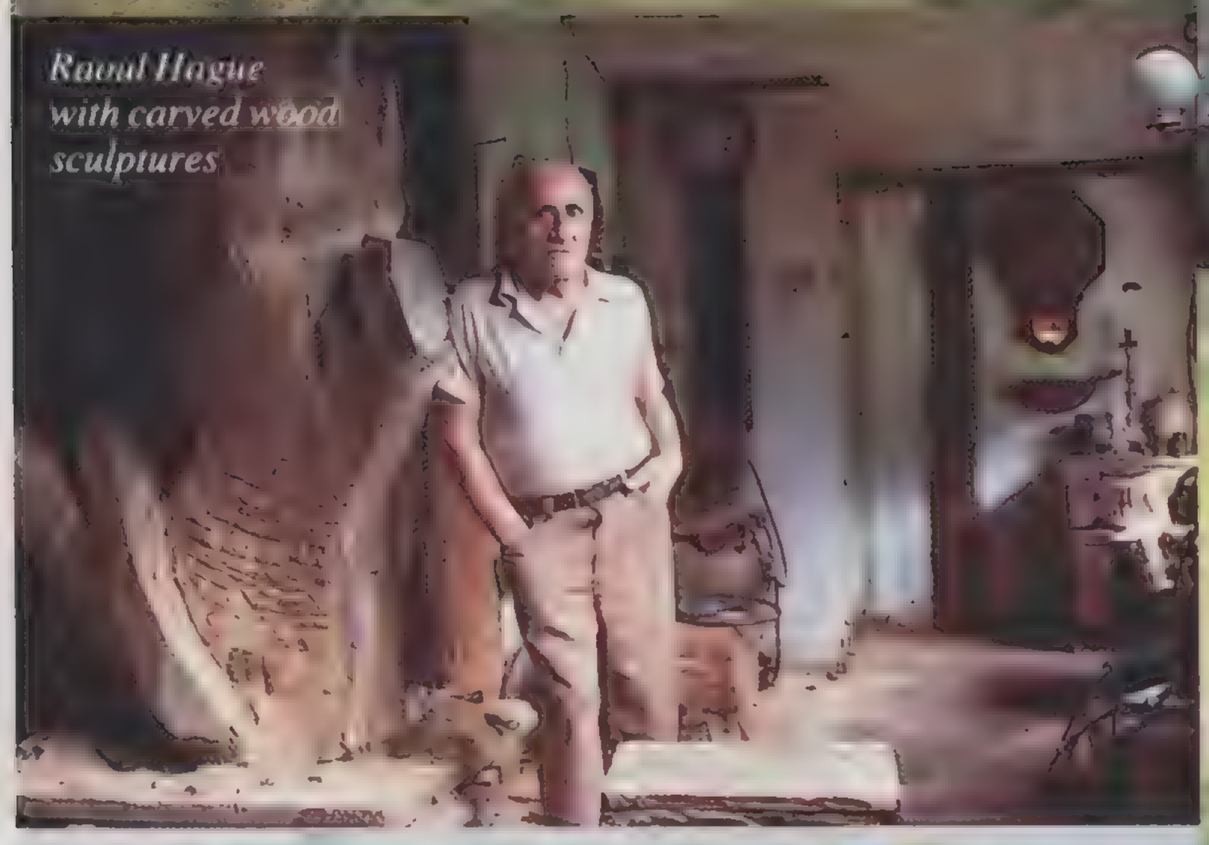
Xavier Fourcade, right, specializes in artists who appear too "difficult" or "far out" to be commercially successful. The kingpin in his stable is Willem de Kooning, above.

Duane Michals

Denis Piel

Mark di Suvero's "Effigy Tumuli Sculpture," Illinois, 1967–68

Malcolm Morley with painting in progress



Raoul Hague with carved wood sculptures

Catherine Murphy practices a painterly realism

Magdalena Abakanowicz with bronze figures

avier Fourcade, eyebrows pinched together, is pensive. He pauses only momentarily before lifting his glasses and staring me in the eye with the commanding gaze that sends the insecure scampering. "Out of the question." He refuses my request for a group portrait of himself with his artists. "Absolutely not. My artists are not a group. Each one is an individual. Besides, all my artists are antisocial." Everything for Xavier Fourcade, whose razor-sharp precision inspires the greatest respect or total intimidation, is absolute. Absolutely yes. Absolutely no. He is not one to vacillate at length with the ambiguities of the shades of grey. Xavier Fourcade is a black and white person: you know exactly where he stands on any issue.

For art dealers who make history, there are a variety of roles to be played. X may be a genius of public relations and opinion manipulation; Y may package great deals; Z may haunt the studios of unknown artists and discover new talent. Fourcade's gifts cover a spectrum of possibilities; his success as one of New York's most powerful art dealers results from a variety of personality traits including brilliance, stubbornness, self-confidence, and perhaps the mystique of inaccessibility. One has the sense on entering the austere town house on East 75th Street, where both his gallery and living quarters are located, that this is serious business. No ladies in designer clothes with briefcases full of slides are passing through bargain hunting. This is no place for browsing.

The two floors of galleries are not large, but they have been adequate to show Willem de Kooning's recent big oils, Michael Heizer's monumental stone sculptures, Joan Mitchell's expansive triptychs, Magdalena Abakanowicz's poignant groups of burlap-and-wood headless "hollow men" (to borrow a phrase from T.S. Eliot). Several of his artists, like sculptors John Chamberlain and Walter De Maria, and painters Malcolm Morley and Dorothea Rockburne, experiment a lot. Fourcade encourages them to try new forms and ideas. Indeed, artists who

Paris-based

John Chamberlain's "American Tableau," painted steel, 1984

William Crozier's "B.," bronze, 1982-85

Dorothea Rockburne with study in watercolor on acetate

Walter De Maria's "Lightning Field," New Mexico, 1977

art as risky business

"Whatever it takes to become a powerful New York dealer, Fourcade has it all—and, most importantly, he is willing to take very big risks."

have been considered too "difficult" or "far out" to be commercial have achieved solid sales with Fourcade, who acts as a buffer zone between the excesses of the imagination and the practical demands of the market.

What does it take to become a powerful New York art dealer today? To begin with, money, contacts, a reputation for "picking the winners"; and, most of all, the ability to attract and hold art "stars" while developing new talents. Fourcade's career as a dealer began in 1965, when he was asked to create an exciting contemporary gallery for Knoedler's, which then specialized in Old Masters. Between 1965 and 1972, when Knoedler's was sold to international interests, Fourcade organized a dazzling succession of exhibitions. He alternated historical group shows with exhibitions of Henry Moore, painter Barnett Newman, and sculptor Tony Smith. And he also took on an aging Willem de Kooning at a time when many had written off the great Abstract Expressionist as a has-been, and resolved many financial and practical problems that had plagued the action painter. Freed to focus on painting, De Kooning had a series of brilliant exhibitions with Fourcade that restored him to his present position of preeminence in American painting. When the mysterious Dia Art Foundation, which had supported John Chamberlain and De Maria, ran into financial difficulties, Fourcade stepped in and organized the backing for their ambitious projects. He has been able to obtain public commissions for Chamberlain, recognized by cognoscenti as a master, but previously unable to realize outdoor work, and to find ways that Michael Heizer could make collectible and commissioned works to fund his visionary project, a vast sculptural complex in the Nevada desert called "The City."

Today, art dealers have tremendous influence and "clout." They can talk collectors into loaning to exhibitions, decide who can or cannot buy sought-after work, open and close crucial doors. However, the artists who are "stars" in terms of reputation and sales have the final say. Traded and bargained for like sports stars or TV talents, best-selling artists are the prima donnas of contemporary culture. And Xavier Fourcade seems to be able to persuade the most reluctant artist if not to compromise, at least to be realistic. From the artist's *(Continued on page 696)*

Duane Michals

Details, last pages

FAME AND THE

Not everyone can be famous. But much of our daily experience tells us that we should be, if we possibly can, because it is the best, perhaps the only, way *to be*.— BY LEO BRAUDY

See, I never did want to be a big mucky-star. At the Vendome they said, "You're going over so big—you get up on stage to play your solos and we'll give you more money." I thought it was stupid and I wouldn't do it. They said, "Look at what it'll mean to you." I didn't see what it'd mean. Finally they just put a light on me in the pit. If I'd gotten up there on the stage, people would say, "Shoot, he just wants to be a star, an individual," and even your own musicians you're playing with, you wouldn't get that same warmth. See, I tried to have fun as long as I could, but they wouldn't keep it that way. . . . You know you don't have no fun at all if you get too famous. . . . [T]he main thing is to live for that audience, live for the public.

—LOUIS ARMSTRONG

Jean Paul Sartre once remarked that American society was like a skyscraper (the Empire State or the Chrysler Building, he meant, not one of the Kleenex boxes of the 1960s): exactly the same, floor to floor, until the top, where individuality with all its curlicues and baroque elaborations could flourish. But Sartre—to shift his architecture slightly—forgot to observe that for every Levittown of uniformity there are neighborhoods of the defiantly unzoned and hodgepodge. And within every Levittown grows the need to be different, nurtured on the outside appearance of sameness. In Europe individualism has been generally considered antisocial, while in America it seems encouraged by society, although subject to society's often-hidden terms. Every American therefore draws in each breath simultaneous urges to conformity and distinction. No other country so enforces the character-wrenching need to be assertive but polite, prideful but humble, unique but familiar, the great star and the kid next door. To the extent that we are all stars, waiting to be discovered, no one is very surprised to discover that stardom and shyness, public assertion and private withdrawal, are the twin offspring of the desire for fame and recognition.

I became personally aware of the mingled strands of individual assertion and social approval in the urge to fame in the fall of 1971, when I discovered in the accumulated summer mail the manuscript of a book my first wife had written about the breakup of our marriage. My first reaction was a twinge of pleasure. I had known she was going to write it, and I welcomed the possibility. These, after all, were the 1970s, the confessional years. Although, of course, my own divorce was special, divorce was an important social problem and mine therefore carried within it the impress of larger cultural forces. Like a fragment of DNA, with its own set of the genetic code, it might be a key to what was going on between men and women all over the country. Not only was my ex-wife doing something socially useful, it would help her career as well. And how could I stand in the way of that? I was sure she would make many mistakes. But then we could appear on a talk show to argue the whole thing out. In some sense such a book was the culmination of all the reasons why we had come to New York in the first place, she as a journalist, I as an English teacher. We had been nurtured on the central importance of literary fame and New York as the place to get it. To be in New York, still more to arrive in New York, was to compete for the spotlight. I had already believed that writing in the public eye—reviews, articles, books—was one of the highest forms of cultural achievement. To be put in a book oneself was the necessary next step.

Virtually without knowing it, I had crossed the line between an urge to fame for specific achievement and a desire for public recognition that would be protective and justifying in itself. Reading the manuscript, however, threw cold water on my cheery anticipation of the warming attention the book would bring: I was totally unprepared to discover what it means to be a character in someone else's scenario. I thought the book was self-absorbed and self-deceptive, a narcissistic act pretending to be a social act, a transparent bid for fame and power in the guise of a baring of the heart that concealed much more than it exposed. Any value that it might have was entirely in the areas of encouragement and support: "You're doing well," it said to the reader. "I've had a much harder life, and yet I've written a famous book."

> "As the world grows more complex, fame promises a liberation from powerless anonymity"

As time went on, my own complicity in what my ex-wife had done became more obvious. Since I had to sign a release for the book and was not willing to resist its publication, I had a lawyer draw up a list of changes I wanted, to obscure incidents involving my second wife, to change the name of our cat, and to try as much as possible to reduce the harm to innocent bystanders. But I could hardly bring myself to ask her to change anything that had to do with me, no matter how inaccurate I thought it was. It was a penance for my own complicity. I was beginning to realize that the heart of what it meant to "go public" was to be entrapped by the gaze of others, to be reduced by their definitions, and to be forced into shapes unforeseen in the innocent aspirations to the golden

From *The Frenzy of Renown: Fame and Its History*, by Leo Braudy. Copyright 1986 by Leo Braudy, all rights reserved. Published by arrangement with Oxford University Press, New York.

fRENZY OF RENOWN

world of fame. Until now, I had some small sense of the problems and the paradoxes. But I didn't think they applied to me. And so I would stand in the stocks and be pelted by the crowd on whom I had forced my presence.

It's hard to sustain even such a marginal martyrdom when no one is looking. Without severe cost, I had been privileged for a moment to stand outside the apparatus of modern fame and observe myself as a tiny element in its vast operation. Perhaps my own piece of the puzzle, because it had contained so many of the same paradoxes, might also hold some of the clues. To gain the freedom that such understanding could bring, I began working in two different but allied directions—collecting examples of the baroquely warping effect the pursuit of fame was having on individual lives in the present, while examining the history of fame and the famous in the past.

The contemporary examples were easy enough to find and soon filled a fat folder: the person who wrote to *Time* magazine, "on behalf of myself and the 650 million people in India," to give thanks that the 1979 Nobel Peace Prize was given to Mother Teresa; the man who buzzed the United Nations to force his publishers to give him more publicity for his new book; the innumerable "political" actions by those who were convinced that the road to power lay through the publicizing of themselves and, secondarily, their cause; the rock-and-roll band whose members had plastic surgery in order to look like more famous (and usually dead) rock stars. In such examples fame had collapsed almost entirely into self-regard, and the ancient belief that fame was the crown of achievement had been replaced by the conviction that it was the only thing worthwhile at all. Part of the ideology of the late 1960s had involved an assertion of the necessary entanglement of personal fulfillment and political well-being—the twentieth-century version of life, liberty, and the pursuit of happiness. But, as the next decade wore on, the cynicism about public life became even more acute and was complemented by a turn toward private satisfactions. In this vacuum the pursuit of fame, with its special formula of private justification through public acclaim, came to define the pursuit of happiness.

But, as I looked into the past, I discovered that the standard of modern fame had been refashioning itself for the last hundred years. Shakespeare in the sixteenth century was still suspicious enough about immediate fame to consider only fame after death as truly substantial.

With the beginning of the Industrial Revolution, the proliferation of new modes of communication, the breakdown of hierarchy, and the careers now open to talents made it easier to author oneself. In this world acting and self-promotion abounded. Ben Franklin dressed up in animal skins at the French court to mime the native American to the aristocrats; his face quickly appeared on fans, perfume bottles, and a hundred other items of fashion. Laurence Sterne, the author of *Tristram Shandy* and the first English author who can be called a celebrity, said that he wrote "not to be *fed*, but to be *famous*." Denis Diderot, the *philosophe* and compiler of the French *Encyclopédie*, carried on a long correspondence with the sculptor Étienne Falconet in which they debated the question of whether fame in one's lifetime or fame after death was preferable. Falconet chose immediate fame; Diderot looked to posterity. Appropriately enough, Falconet published the correspondence, while many of the works for which Diderot is now most famous did not appear until after his death. But, whether the choice was now or later, the eighteenth century seemed particularly preoccupied with the question of fame in the modern sense—as a way of defining oneself, making oneself known beyond the limitations of class and family. Economic, social, and political revolution had produced so many new ways of naming oneself that what had been an urge in few, in many became a frenzy, a "frenzy of renown," as Matthew G. Lewis's novel *The Monk* (1796) calls it. Almost fifty years before, Samuel Johnson, in his poem "The Vanity of Human Wishes," had called it "the fever of renown." But "frenzy" predicted more of the future desperation, and the imagistic passage from sickness to madness promised little chance of a permanent cure.

> "Fame creates its own etiquette, allowing the famous to be themselves in a way no one else can afford to be"

It was a great party. A lot of names were there.

—DON RICKLES on *The Tonight Show*

Names inundate us in the present. Every day, from every corner of the world, faces and names pour into our eyes and ears. If we read, if we see, if we hear, we cannot escape the flood of human images that, desired or not, forces itself upon us. Some few last for a lifetime and beyond, most for no longer than it takes to scratch their initials on the walls of our attention. And yet all this effort, substantial as much as trivial, is done in the name of what is called fame.

(Continued on page 700)

François Halard

It was an unusual courtship, writes FRANCESCA STANFILL, who fell in love with a man, and fell in love with a house—a great, Victorian beach house that now embodies the shared treasures of their marriage.

I had hardly known Peter more than a week when he mentioned that he'd recently bought a country house, and would I like to see it? Yes, I said immediately, not really focusing on the house, for I was already too much in love with him to resist any invitation.

And so we drove to eastern Long Island on a brilliant, bitter cold January morning: the ground was blanketed with fresh snow when we arrived, the lake frozen over, the sky a faultless blue. An extraordinary stillness seemed to have settled over the village, save for the muffled roar of the ocean.

I remember my first tentative steps in the snow as I gazed at the landscape before me: the tall gabled house with its broad porch, the deep green of the pines, the crimson steeple of the Victorian church emerging from the dunes in the distance. Frosty reeds swayed by the edge of the surrounding lake; a lone dog barked. I thought of a deserted *dacha* out of Chekhov, and loved the house at once.

It seemed to me then, as we passed through the front door, to be an enormous place with a charming, if eccentric, layout; I remember losing my way several times the first day, and kept discovering rooms I was sure I'd never *(Continued on page 650)*

ROMANCING the home

Hair and makeup by Rick Gillette

Writer Francesca Stanfill, above, with her mini computer on the beach near her Long Island country house, Great Gables (top left), situated on a lake with views of the ocean.

Eric Boman

(Continued) seen. I also recall being struck by the proportions of the rooms, which were large, square and full of light—unusual for a house built in 1870. There wasn't one, for instance, without a splendid view of the lake or the ocean. And yet how dilapidated the place was, and how neglected, for it had been unoccupied for years. The porch was sagging, the kitchen dark and Dickensian, the plumbing antiquated, the roof leaking.

Later that afternoon we took a walk across the lake into town. For a while we were followed by a black Labrador, but when the ice began to creak, and then to moan, the dog turned back. I did not. Two years later we celebrated our marriage in the house, then newly restored and christened "Great Gables."

Looking back, I wonder if we realized the enormity of the project we'd undertaken, and why so many who had seen the house in its woebegone state had been heard to leave murmuring, "Charming. Great location. But needs a *huge* amount of work." Peter grasped the scope of the work more quickly than I—for I tend to be terribly impatient where these things are concerned. It is to my horror that I realize now, for instance, that I actually urged him to leave the kitchen alone: "It just needs a new floor and a fresh coat of paint," I said blithely. Or, with regard *(Continued on page 653)*

The entrance hall, top left, with original leaded windows, doubles as a library. The turn-of-the-century celestial and terrestrial globes and the Biedermeier center table were bought at auction. Top right: the living room still has its original massive pine fireplace and beams. Birds appear in the form of vintage decoys and nineteenth-century prints, including an Audubon lithograph of three hawks on the far wall. Just below the Audubon, a Victorian photograph album (detail, bottom left) is inset with a painting of deer. "So much of the house is, quite literally, about souvenirs," says Francesca, who found the kilim rugs in Turkey, beaded pillows in England. Bottom right: Francesca and her husband, lawyer Peter Tufo, on an afternoon canoe ride.

François Halard

ROMANCE AT THE HOME

Eric Boman

ROMANCING THE HOME

Eric Boman

(Continued) to the entrance—then a dingy breezeway, which had been added in the 'thirties, and entered directly into the living room, giving the latter the impression of a vast hall—"When it's all fixed up and painted, it will be fine." Fortunately, his instincts prevailed: he sensed, rightly, that the first step was to clarify and reorganize the space, to focus on the bones of the house, as it were.

In this first and most crucial phase we were lucky to have the help of a close friend of Peter's who is also a highly gifted and sensitive architect: Jaquelin Robertson, Dean of the School of Architecture at the University of Virginia. Tall,

(Continued on page 696)

The paneled dining room (far left) has a stenciled ceiling by artist Charles Fischer. The carafes are Venetian, epergne nineteenth-century English. Above: Francesca and her two-year-old daughter, Serena.

François Halard

Eric Boman

One of summer's greatest pleasures is lunch outside, looking out to the water," says Francesca, left, referring to the broad porch, above, which encircles the house. The porch's added fretwork was designed by architect Jaquelin T. Robertson. Top right: a bed table in the airy master bedroom, underneath a Victorian drawing. Bottom right: another detail of the master bedroom —family photographs and mementos, including a Victorian Gothic clock and a Russian enamel cup commemorating the coronation of Czar Nicholas II.

François Halard

Casual charm

The mood of the season– and the style of young actress Charlotte Lewis

In keeping with the casual style of Charlotte Lewis: the easygoing clothes—mostly knits—on these six pages. Perfect symbol, *right:* Charlotte—wrapped in a wonderful cashmere blanket, wearing a suede cap by Workers for Freedom. "I like clothes I can fold up in—hug into," she says. "[illegible]"

[illegible] Charlotte style. On these six pages, hair by John Sahag, John Sahag Salon, NYC. Makeup by Andrea Paoletti. Details, stores, see last pages.

Denis Piel

She's barely nineteen, but she's already launched two careers—at age fourteen, modeling; and at sixteen, acting (first Roman Polanski's *Pirates*; next, Michael Ritchie's *Golden Child* with Eddie Murphy). But Charlotte Lewis isn't just riding on good luck. Although she appreciates the fortuitous (she's mystical, highly superstitious); she's also disciplined, determined, ambitious, and very individual.

Less is definitely more when it comes to her life style. Every A.M. starts with a cold shower—and a mile swim; makeup is a dab of lipstick—and concealer when necessary. She feels most attractive—not in black tie or even in jeans, but after a shower—wrapped in a towel!

"Possessions tie me down," Charlotte insists. And on-the-move is what Charlotte likes to be. Even in conversation—which can jump from reincarnation (she believes in it) to flirtation ("I've learned it can get you into a lot of trouble!") to her dream (to act in a Woody Allen movie).

"I have lots of energy. That can be good and bad. Sometimes, it just wears people out!"

One of the marks of Charlotte's style—and what's especially appealing this season: unexpected pairings of rough knits with something more luminous. Case in point, *left*: the classic man's-style oversized cardigan by Annapurna for Ellegi—in navy cashmere—worn with a charming skirt by Workers for Freedom—in pleated white crinkle. More free-spirited, in more pale coloring still, a ruggedly ribbed turtleneck—with gaily long sleeves and matching collarless vest—in deep vanilla by Joseph. For store stores, see [illegible]

casual charm

Charlotte Lewis

"Actresses can't just pull on clothes, they have to *feel* them," Charlotte insists. "In real life, they have to feel good." What fits the bill, *left:* Charlotte's favorite faded blue jeans—bought at a second-hand store ("new ones are too stiff")—paired in her own unexpected way—with Issey Miyake's longer easygoing jacket that buckles in the back.... The kind of second-skin dressing Charlotte loves, *right:* Joan Vass's ivory cotton knit polo shirt and matching leggings. Joan Vass, USA. And the only accessory Charlotte enjoys: hats. But, following her down-to-earth thinking, she doesn't own any—"they're too awkward to carry!" Details, stores, see last pages.

Denis Piel

casual charm

Charlotte Lewis

THE NEW YORK COLLECTIONS

THE WINNING LINE: THE NEW GREY DRESS FOR DAY

We've missed it for seasons, but this fall it's back—in a big way: a good-looking all-around dress that's easy to pull together in the A.M. (with different accessories for different moods)...polished enough to go to work—and out after! On these two pages, four versions by four designers (symbols of many more); all marked by the season's simpler lines, longer lengths, belted waist ...new muted greys. Starting, *from the left*: Mary Ann Restivo's "classic" wool jersey in charcoal—small on top, with a long flared skirt. About $230. Bloomingdale's; Charles Sumner, Boston....From Donna Karan, a merino wool two-piece dress that wraps and belts with a matching shawl. Donna Karan New York. Bodysuit, about $200; skirt, about $320. Saks Fifth Avenue, NYC; Gidding-Jenny, Cincinnati OH & Louisville KY....The season's trumpet skirt—in the hands of Bill Blass—turns a wool jersey turtleneck dress into news! About $1100. Late October at Montaldo's; Balliet's. To order at Liberty House of Hawaii....Another great grey take; this time, in charcoal wool flannel by Byblos—with a crisp white and black pinstriped shirt collar. About $510. Charivari, NYC; Woodward & Lothrop; L.S. Ayres, Cincinnati OH & Indianapolis IN; Bacci's, Canada. Hair by Garren, NYC; makeup by Giana. Details, more stores, last pages.

King

Where fall day dressing often starts: with a suit, or a suit equivalent—it could be a new sweater set or a terrific separate jacket pulling it all together, or the variations on the following pages. The alternative, *near right*, from Louis Dell'Olio for Anne Klein & Co: A clean lined wool/cashmere jacket in the key new jacket shape—a little softer in the shoulder, fitted at the waist, longer in length—over a short, slim wool jersey skirt and matching turtleneck. All, in charcoal grey, the color of choice this fall. Jacket, about $510; skirt, about $170; turtleneck, about $200. Bonwit Teller, Jordan Marsh, Boston; Gidding-Jenny, Marshall Field's, Bullock's; I. Magnin *Far right* A different approach to the season's "suit" dressing—what you get when the jacket is in leather: Michael Hoban for North Beach Leather's oversized easy-as-a-shirt brown leather jacket, belted here over a neat little brown and white checked skirt. Jacket, of lambskin, about $375. North Beach Leather, NYC; Chicago; Houston; Dallas; Los Angeles, San Francisco. Skirt, of wool, by Gene Pressman and Lance Karesh for Basco, about $92. Ann Taylor, Aero, Philadelphia. These fourteen pages: hair, Shunji for Jean Louis David; Odile for Bruno Dessange; Gad Cohen for Gad Studio. Makeup, Margaret Avery; Joe McDevitt for Clive Summers Salon. Details, more stores, last pages

Easy winners:

On these fourteen pages: the whole range of day dressing for fall, with all the news of the season—the key shapes, proportions, lengths…a relaxed, nonstop style…attractive, accessible, and appropriate…

the best day dressing

Alex Chatelain

Easy winners . . . New jacket replacement: a sweater set—softer, more engaging, equally finished. Adele Simpson's charming, variation, *left*: a black cashmere cardigan that buttons low over a matching crewneck sweater and black-and-white herringbone wool skirt. About $1340. Bergdorf Goodman; Kaufmann's; Montaldo's; Jacobson's. To order at I. Magnin. . . . *Center*: Pants dressing that's very attractive, very pulled together: Alfred Sung's black wool jersey jacket and matching narrow pants—a sleek look over a deep emerald-green silk twill shirt. Jacket, about $144; pants, about $140, blouse, about $136. Turnout at Alfred Sung Boutiques, Short Hills NJ; Boston; Washington DC; Conni Gi, St. Louis MO; The Bon, Seattle WA. Blouse and pants at Lord & Taylor. . . . *Far right*: Very much a part of fall: a terrific coat—longer, bigger, belted, bathrobe-easy. A perfect example—Guy Laroche's enveloping navy wool-and-cashmere wrap coat. About $905. Guy Laroche Boutiques, NYC; Boston; Chicago; Maison Posh II, Locust Valley NY. Details, more stores, last pages.

News: a sweater set,

a "bathrobe" coat...

Alex Chatelain

The suit, the coat

to count on...

Easy winners... Always neat, always controlled, no matter how relaxed—what distinguishes the best day dressing, and what you get, *far left*, with Norma Walters' neat black wool jersey trousers and soft, short little jacket of forest-green wool edged in black braid. Underneath: a richly colored paisley silk crepe jacquard blouse. Jacket, about $590; pants, about $270; blouse (with tie and "antique" pin), about $490. Bloomingdale's; Kaufmann's; Marshall Field's.... *Center*: The coat of the season—very long, very full; the fullness controlled—shaped—with a belt. Wool melton coat, Givenchy Style, about $425. Bergdorf Goodman; Garfinckel's; Henry Harris, Cincinnati OH; Dayton's; Neiman-Marcus; I. Magnin.... *Right*: The key coat shape: Mary Ann Restivo's good-looking—indispensable—black wool gabardine belted coat. About $510. Macy's, Herald Square; Pamar, Pittsburgh; John Wanamaker; Frances Kahn, Lynchburg and Roanoke VA; Chas. A. Stevens, Chicago. Details, more stores, last pages.

Alex Chatelain

Fast-moving

Easy winners... What "finishes" pants dressing this fall: it could be a sweater set, *far left,* delivering all the presence of a jacket. Gloria Sachs' navy cashmere gold-buttoned cardigan and matching crewneck sweater with brushed wool navy tattersall trousers and a matching shawl. Cardigan, about $460; crewneck, about $300; pants, about $250; shawl, about $130. Mid-September at Lord & Taylor; Jacobson's; Auer's, Denver...Or the finishing element could be an easygoing jacket, *center,* in jersey for the softest take on a pants suit. The black wool jersey self-belted wrap jacket, matching trousers, by Adolph Schuman for Lilli Ann. Jacket, about $250; pants, about $145. Late September at Rich's; Gayfers, Montgomery AL; Florence Fashions, Boca Raton FL; I. Magnin....Another possibility, *right:* one of the season's new knits—a royal-blue wool knit cardigan striped in black, with black wool knit pants and a black merino wool turtleneck sweater. By Bleyle of America. Jacket, about $210; pants, about $105; top, about $65. The Bermudian Shop, Albertson, NY; Higbee's; Jacobson's; Marshall Field's; Nordstrom, Los Angeles; I. Magnin. Details, stores, last pages.

pants dressing...

Alex Chatelain

A change of

Easy winners... What often works more places, more months—the right suit, coat, and jacket, in a lighter coloring. From Mary Ann Restivo, *left*: her blond-and-chestnut checked longer jacket, set in at the waist, over matching trousers and a blond cashmere turtleneck. Wool jacket, about $390; pants, about $220; sweater, about $260. October at Saks Fifth Avenue, NYC; John Wanamaker; Rich's; Montaldo's; Marshall Field's; I. Magnin...One of the most engaging coats—a new take on a classic polo shape, *center*: from Jil Sander, in flaxen cashmere, double-breasted, leather-buttoned, over a flaxen cashmere polo top and brown wool trousers. Polo top, about $600; trousers, about $270. Coat at Barneys New York. Turnout at Romanoff, Coconut Grove FL; Lina Lee, Beverly Hills; Creeds Canada. Top and pants at The Galleria, Dallas.... *Far right*: The season's longer jacket, in a soft silver-grey print, here over a long patterned grey sweater and grey extra-fine merino wool flannel trousers. Mondi jacket, about $340; sweater, about $240. The Mondi Store Trump Tower, NYC; Palm Beach; Beverly Hills; Arthur's, Chicago; Neiman-Marcus; I. Magnin; Nordstrom, Washington and Northern CA. Trousers by Michael Kors. About $270. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Nikki, Framingham MA; Rich's; Embry's, Lexington KY; Neiman-Marcus. Details, stores, see last pages.

coloring...

Alex Chatelain

THE NEW YORK COLLECTIONS

Easy winners... A whole new look—new appeal—for a grey flannel suit, the kind of suit that works day in, day out, *left:* Cathy Hardwick's standout grey wool flannel jacket, a jacket long enough to belt, over a matching longer "wrap" skirt and black wool jersey crewneck. Jacket, about $150; skirt, about $115; crewneck, about $68. Turnout at Bloomingdale's; John Wanamaker; L.S. Ayres, Cincinnati OH and Indianapolis IN; Jacobson's; Hannah, Denver. Jacket and skirt at Jordan Marsh, Boston.... A different take on the dress of the year, *center,* from Albert Nipon Boutique—black wool jersey, long, full, belted, cut away at the shoulder and covered by a matching bolero—a terrific day-into-evening option. Turnout, about $405. Late September at Bonwit Teller; Robinson's, Woodland Hills and Del Amo CA.... *Far right:* Donna Karan's approach to classic day dressing—her longer, nipped-in-the-waist jacket, one of her signature shapes this season, in navy satin broadcloth over grey wool cashmere trousers and a white merino wool turtleneck. Donna Karan New York. Jacket, about $570. Top, about $250. Pants, about $470. Bloomingdale's; Tootsies, Houston. Details, more stores, last pages.

A longer length, a

new proportion

Alex Chatelain.

Easy winners... What takes you further—the advantage of a matching coat and jacket, *left*: Rodier Paris' good-looking grey trench coat over a matching longer jacket, belted here—reliable pieces, perfect on-the-go. Trench coat, about $500; blazer, about $330. Available at Rodier Stores.... Another look to count on, *center*—unmistakably attractive, appropriate, "dressed": Ron Leal for Betty Hanson's charming black chenille sweater, with gold buttons, a white silk shirt and short, shaped black faille skirt. Sweater, about $184, of rayon; shirt, about $146; skirt, about $130. Altman's; Nan Duskin, Philadelphia & Baltimore; Ivey's, Durham NC; Cedric's, Edina MN; Balliet's; Liberty House of Hawaii....More perfectly polished day-into-night dressing, *far right*: Frances Henaghan's small, black double-knit dress with gold buttons. About $145. Late Sept. at Lord & Taylor; Neiman-Marcus; Lillie Rubin-South & West; I. Magnin. Details, more stores, last pages.

Looks that do more,

Alex Chatelain

THE NEW YORK COLLECTIONS

go more places...

High -frequency furs:

New versatile shapes: smoother,

a polo coat

On these six pages, the most attractive furs of the year, starting with the coat of the year—in any fabric: a polo. The shape in fur is the same as in fabric: longer, strong-shouldered, easy. So are the details: notched collars; patch pockets; belts or ties. What sets them apart: the furs—sheared and unsheared mink and beaver, sable, Persian lamb, broadtail—nothing really long-haired. Smoother, flatter furs to make the polo look sharper, trim. Example, the navy-dyed sheared mink, *opposite*, by Anne Klein for Michael Forrest. It has the classic notched collar and patch pockets, the relaxed polo attitude. Carl W. Herrmann, Pittsburgh; Schlampp's Minneapolis MN; I. Magnin, San Francisco. To order at Macy's, Herald Square....In natural Barguzine sable, *this page*, the look changes slightly, seems fuller and bigger, but the dash and swagger are there. Oscar de la Renta for Wagner Fur. Gaylon Furs, Ardmore PA; Henig Furs, Montgomery AL; N.H. Rosenthal Furs, Chicago; Bullock's; I. Magnin. Hair, these, next two pages, Garren, NYC. Makeup; *opposite*, Giana; here, next four pages, Maria de Schneider. For details, stores, see last pages.

flatter furs that let those shapes come through

King

Pure delight: when you transpose the uncomplicated attitude of the traditional camel's hair polo—including the color—into Canadian golden sable. *Left,* from Grosvenor Canada, the ultimate polo, with sleeves and patch pockets crafted on the horizontal for added pattern interest. The Fur Galleria, Cedarhurst NY; Furs by Gartenhaus, Chevy Chase MD; Thomas E. McElroy Furs, Chicago; Bensky Furs, Little

Rock AR; Koslow's, Fort Worth TX; Roberts Furs, San Francisco... And, *right*, by Ralph Lauren for Birger Christensen, another camel-color polo, this one in soft, sleek, dyed sheared beaver...relaxed enough over flannel trousers, a skirt for day; dramatic enough when you're "dressed" at night. Polo/Ralph Lauren, NYC; Aspen; Vail; Dallas. For fashion information, see the next to last pages of this issue.

High-frequency furs: **a classic polo coat...even the camel color**

High-frequency furs:

a "real jacket" jacket

The best fur jackets this year are styled exactly like the best fabric jackets. With all the same attributes: easy shoulders, lightly shaped waists, and—most important—a longer length that moves easily over their fabric counterparts; over short skirts and trousers, longer skirts at night. Another advantage: these jackets are light, unencumbering, terrific travelers. Here, two of the most attractive. *Left*: Donna Karan duplicates her knockout llama jacket—patch pockets, notched collar, rounded bottom, even the elasticized back that holds the waist—in natural Lunaraine mink. Donna Karan New York for Birger Christensen. Bloomingdale's; Saks Jandel; The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; I. Magnin, San Francisco....And, in natural black onyx sheared mink, with an unsheared collar and sleeves, *right*, Galanos does a jacket so sleek, so supple, you belt it—wear it—as though it were jersey. For Yarmuth Dion. Neiman-Marcus. Hair, these two pages, Gad Cohen for Gad Studio. Details, see next to last pages.

hot SPOTS!

Call it animal magnetism. Suddenly, leopards and jaguars are everywhere—fake furs with a free-spirited, freewheeling attitude; the most lightweight kind of warmth; a distinctly different character. Here, three of the best. . . . Starting, *left*, with Norma Kamali's long, white "Appaloosa" coat, dappled with oversized black spots. OMO Norma Kamali. About $625. Late September at Bergdorf Goodman. . . . Seeing spots: Perry Ellis' double-breasted "leopard" coat, *near right*—roomy, cozy, a cold-weather delight. About $490. Saks Fifth Avenue; B. Forman, Rochester NY; Jacobson's; Marshall Field's. . . . The untamed spirit, continued, *far right*, also from Perry Ellis, a big, belted balmacaan in jaguar-patterned fake fur—just wrap, tie, and go! About $535. Bergdorf Goodman; Hudson's; Jacobson's; Marshall Field's; Dayton's; Nordstrom, Seattle. Hair, *this page* and *far right*, Layla D'Angelo; *right*, Odile for Bruno Dessange. Makeup, these four pages, Leslie Chilkes. Details, more stores, last pages.

Mario Testino

THE NEW YORK COLLECTIONS

There are very prim-and-proper uptight suits . . . and then there are suits like these! In graphic checked patterns, suits cut a little smaller, designed to be a little racier, but still polished enough for almost any daytime situation, and—more good news—they don't cost the world. Fast-moving checks, *left*, from Agnès B. Her nifty, smaller-scale jacket and narrow skirt in brown and black. Jacket, about $211; skirt, about $105. Agnès B., NYC. . . . The pants suit with a twist, *near right*, from Perry Ellis—the jacket, longer and easier; the pants, pleated and ankle-cropped; all in the snappiest black and white checks. Here, with the season's cashmere crewneck top and sleek alligator belt. Perry Ellis Portfolio. Jacket, about $225; pants, about $130. Saks Fifth Avenue; B. Forman, Rochester NY; Parisian, Birmingham AL; Robinson's, California. Jacket at Filene's. . . . Everything's appealing, *far right*—the shorter, neater jacket; the softer, cuffed trousers; the checks; the easier attitude—Basco's brown and ivory suit. By Gene Pressman and Lance Karesh for Basco. Jacket, about $185; pants, about $145. Late Sept., Barneys New York; Montaldo's. Hair, Layla D'Angelo. Details, more stores, see last pages.

NEW ChEck mates!

Mario Testino

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works? The suits of the season . . . getting more out of new sweaters or sportswear . . . jacket answers—to wear for day or night . . . the biggest—best—evening dressing: with a modern edge

What works? In a strong fall fashion season—a season of wonderfully wearable clothes—**some of the best dressing changes, you'll find, are subtle ones: a softer shoulder line, an easing up in the narrowness of knits, a new—renewed—sense of classics.** The "serious suit"—fitted jacket and skirt—of another season often takes on, this fall, an easier-going guise. "Easier" may mean pieces based in sportswear or sweater dressing; depending on how you handle them, they can still provide a level of dressing that's equal to any city suit.

Case in point: Perry Ellis's camel cashmere skirt and jacket (2) and black turtleneck sweater. Worn this way, they're easily clothes for a workday wardrobe. What takes these pieces beyond sportswear (or college-town) dressing is the consistency of thought at work in what goes on beneath the tailored jacket and skirt: a black sweater, black stockings, black lizard-and-calf shoes—for a total, polished, way of looking. **Black, you'll find, easily anchors everything** this season from camel's hair coats to charcoal jersey dresses to pale cashmeres. A black alligator belt or a black sweater-and-trouser "base" can sustain a great deal this season.

And though those looks may originate as pieces, this is not a "piece-y," odds-and-ends year. **A "suit" of a skirt and sweater set is equally all-of-a-piece as its more tailored camel's hair version.** Look at Gloria Sachs's cashmeres (4): a long or short narrow knitted skirt, a grey crewneck sweater and cardigan easily add up to some of this fall's best daytime softer-dressing options. Pieces such as these—and the year is rife with cashmere tops and bottoms—easily go from country weekends to city work. The "dressed" city differences: a refined pump or flat shoe and strong jewelry pieces—big cuff bracelets, earring hoops. Another change is one of attitude: sleeves are pulled down, the cardigan and crew worn as neatly as a blouse and jacket. The sweater pieces are matched, "tailored," narrow on the body.

This fall, a jacket may be one of the handiest fashion items, an outer layer to solve the season's dichotomy of long-or-short lengths for skirts. When the jacket comes somewhat longer—almost three-quarter-coat length like Donna Karan's mink "blazer" (1) here—it can top charcoal trousers, an above-knee or almost-to-ankle narrow knit skirt. Donna Karan showed this jacket (with a softly fitted elasticized waist) for day or night, in tweed, suede, or wool velvet. When that versatile length—in an easy-going jacket shape—gets translated into mink, it could readily be one of the hardest-working—useful—daytime furs of the season.

The season's best dressing for night often centers on late-day or dinner: on small, short black dresses that are quite body-conscious, simple in cut, and bare at the top—off-the-shoulder or strapless. Stockings can make or break the charm, here: what these dresses demand is legs veiled in a black stocking that's almost sheer. Black matte stockings—ones that are too densely black—overtake the bareness at the top; nude stockings look like another era. What works? With Lanvin's off-the-shoulder black velvet dress (3), sheer black stockings and strappy jeweled evening sandals with high heels maintain the prettiness of the outfit.

The real change, you'll find, happens today with "big evening" dress: something long, spectacular . . . . and as fully modern as Geoffrey Beene's (5) long column of black jersey and silver.

The days of diamonds galore and chandelier earrings have been replaced by something sleeker: jewelry pieces emphasizing an interesting texture and shape. With Beene's liquid-looking fabric, we added silver hoops, big cuffs, a silver-and-moonstone Paloma Picasso ring. With another dress, those "jewels" might be suede and rhinestones or semi-precious stones. The texture of evening has changed. And it's one pleasure of dressing now. ▽

calvinklein Coats

health style

Staying calm in a crisis...fish: the newest ''health'' food?...smoke stoppers...time out

Best stress-coping tactic for a woman: taking time out— to reflect on your attitudes towards work and other aspects of your life.

Ana M. Rossi, M.S., instructor in speech communications at the University of Nebraska, Lincoln, has found that women and men cite different primary causes of stress at work. While professional men cite ''uncertainty of what is expected of them on the job,'' women rate ''heavy work load and lack of control over time'' as top stress-inducers.

''I think that women face much more self-inflicted stress than men do,'' said Rossi. ''They believe they *must* work twice as hard as men in order to reach the same level of success, though there's no substantial evidence that this is so. Women are also less likely to take credit for their achievements than men are. If complimented on her performance, a woman might say 'I had a wonderful staff helping me,' while a man might say 'I worked hard on that project and it paid off.' To reduce stress at work, a woman should focus on doing the best job possible, rather than 'proving herself' to others, and accept recognition for jobs well done.''

''What many women may be missing is time simply to sit back and enjoy their lives,'' said Paul Pearsall, Ph.D., adjunct professor, psychiatry, Wayne State University School of Medicine, Detroit. Feeling ''trapped'' in routines and commitments or having a sense of ''going through the motions'' in tasks you once found challenging and worthwhile are signals that you may be giving in to stress. His suggested ''cure'': Once a year, take two days ''off'' from work and family, alone, to recharge and refuel. Remember that your life shouldn't be caught up in others to the total exclusion of yourself. ''Taking time alone can be all that's needed to bring back enthusiasm and joy in your life,'' said Dr. Pearsall, ''or to come up with the changes that you want to make in the future.''

DIET HYPE

The ultimate challenge for all dieters: keeping weight off once it's lost. In a Weight Watchers survey of one thousand women, 62 percent reported they had gained back all the weight they had lost on their most recent diet. One likely reason: many opt for unsound diet plans and ''quack'' products, rather than trying to improve their eating and exercise habits under a physician's supervision. The Food and Drug Administration and Council of Better Business Bureaus offer this advice in a report on weight-loss promotions:

- **Look for the words ''breakthrough,'' ''secret,'' ''exclusive.'' Such claims are often tip-offs to diet gimmicks.**
- **Be cautious if immediate, effortless, and/or guaranteed weight loss is promised.**
- **Beware of vaguely worded testimonials that cannot be verified scientifically.**
- **If the promotion or plan sounds too good to be true, it probably is.**

Having trouble cutting back on salt? Be patient. Studies suggest it may take two months or longer, but most people do lose their taste for salt, begin to *prefer* low-sodium foods.

LIFESAVING ADVANTAGE

More reason to sign up for a course in CPR (cardiopulmonary resuscitation) now: not only can CPR help save thousands of lives each year; it is also easier to learn than ever before. This summer, the American Heart Association and American Red Cross adopted new, streamlined guidelines aimed at maximizing the success of CPR and ''uncomplicating the technique for the general public, making it simpler to learn and to remember,'' said William H. Montgomery, M.D., chief of anesthesiology and director, critical care units, Straub Clinic and Hospital, Honolulu, chairman of the national CPR consensus conference. What, according to experts, has not changed: that a woman whose spouse or partner has a personal or family history of heart disease should be sure to learn CPR procedures, and that refresher courses should be taken annually by anyone who has not used the training within a year. For course listings in your area, contact your local American Red Cross office.

OFFICE SMOKE SCREENS The best place to join a stop-smoking program may be at the office. According to a report from the U.S. Surgeon General, men and women who participate in industry-based stop-smoking clinics are more likely still to be non-smokers two years later than are those who try to break their cigarette habits in community-based programs. What may provide positive reinforcement, some experts believe, are partial or total bans on workplace smoking. For information on office-based smoking-cessation programs, write American Lung Association, Box 596-VO, NYC 10001, or call the local Lung Association office.

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Your diet: the fish factor

BY JUDITH S. STERN, Sc.D.

For years, we've all been encouraged to eat certain fishes because they are a low-calorie, low-fat source of protein, and to avoid others—or eat them rarely—because of their high fat content. The latest research, however, is turning this advice on its head. Studies now suggest that fatty fishes contain more of certain beneficial substances than low-fat fishes—and that eating high-fat fishes as often as three times a week may help to reduce risk factors for heart disease. Researchers have also found evidence that fish oil may help to moderate migraine headaches and rheumatoid arthritis symptoms.

The interest in fish oils began about eight years ago when Danish scientists proposed that the reason Greenland Eskimos had relatively little coronary-artery disease, despite their high-fat diets, was that they ate a great deal of fish. The oil in ocean and many freshwater fishes—salmon, sardines, herring, mackerel, bluefish, tuna, lake trout—contains polyunsaturated Omega-3 fatty acids. Omega-3s not only have a different molecular structure than Omega-6 fatty acids, which are found in most vegetable oils, they may also have different effects on the body.

In a dramatic study done in Zutphen, the Netherlands, experts found that, over twenty years, deaths from heart disease were more than *50 percent* lower among men who ate an ounce or more of fish daily than among those who ate no fish. A study published this year in *The New England Journal of Medicine* revealed biochemical evidence that Omega-3s may help to make blood platelets less likely to lodge in blood vessels. Future studies will determine whether these changes will mean a decreased risk for heart attack and stroke. Other studies suggest that eating fatty fishes may decrease levels of blood triglycerides and cholesterol (substances that contribute to heart disease) or help to lower blood pressure.

The connection between Omega-3 fatty acids and platelets may also have implications in the treatment of migraine headaches. Robert Hitzemann, Ph. D., of the State University of New York at Stony Brook, has found that sufferers of severe, drug-resistant, frequent (more than sixty days per year) migraines may have a deficiency in Omega-3s and an increase in platelet serotonin release (a neurotransmitter within the brain thought to contribute to migraines). When given fish-oil supplements, chronic migraine sufferers reported fewer, less intense headaches.

The benefits of Omega-3s may also influence arthritis treatment. Joel Kremer, M.D., associate professor of medicine, Albany Medical College, found that rheumatoid-arthritis patients who received specific Omega-3 supplements daily reported decreased joint tenderness and overall fatigue. Benefits were lost when the supplements were stopped.

One of the most intriguing—and still very preliminary—possibilities is that Omega-3s may help in the prevention of breast cancer. Rashida Karmali, Ph.D., associate professor of nutrition, Cook College, Rutgers University and other investigators have suggested that American women's high-fat diets may contribute to the development of breast cancer through changes in hormonal and immunological responses to Omega-6 fatty-acid metabolism. In experimental rats usually fed a diet similar to American women's (i.e., rich in Omega-6 polyunsaturated fatty acids), the partial substitution of Omega-3s for Omega-6s had a beneficial effect on the prevention of cancer tumors. However, according to David Klurfeld, Ph.D., assistant professor at the Wistar Institute in Philadelphia, such a diet would be too restrictive for humans. "It's premature to conclude that including fish oil in a normal diet has an anti-cancer effect."

How should a woman change her diet in light of all this research? *Not* by taking fish-oil supplements, as experts don't know the long-term effects of such supplementation.

The most prudent advice seems to be to eat one to three 3½-ounce portions of fatty fish per week. Here are the average grams per serving in some Omega-3 rich fishes: pink salmon, 2.2; mackerel, 1.9; sardines, 4.5; albacore tuna, 2.1; yellowfin tuna, .6.

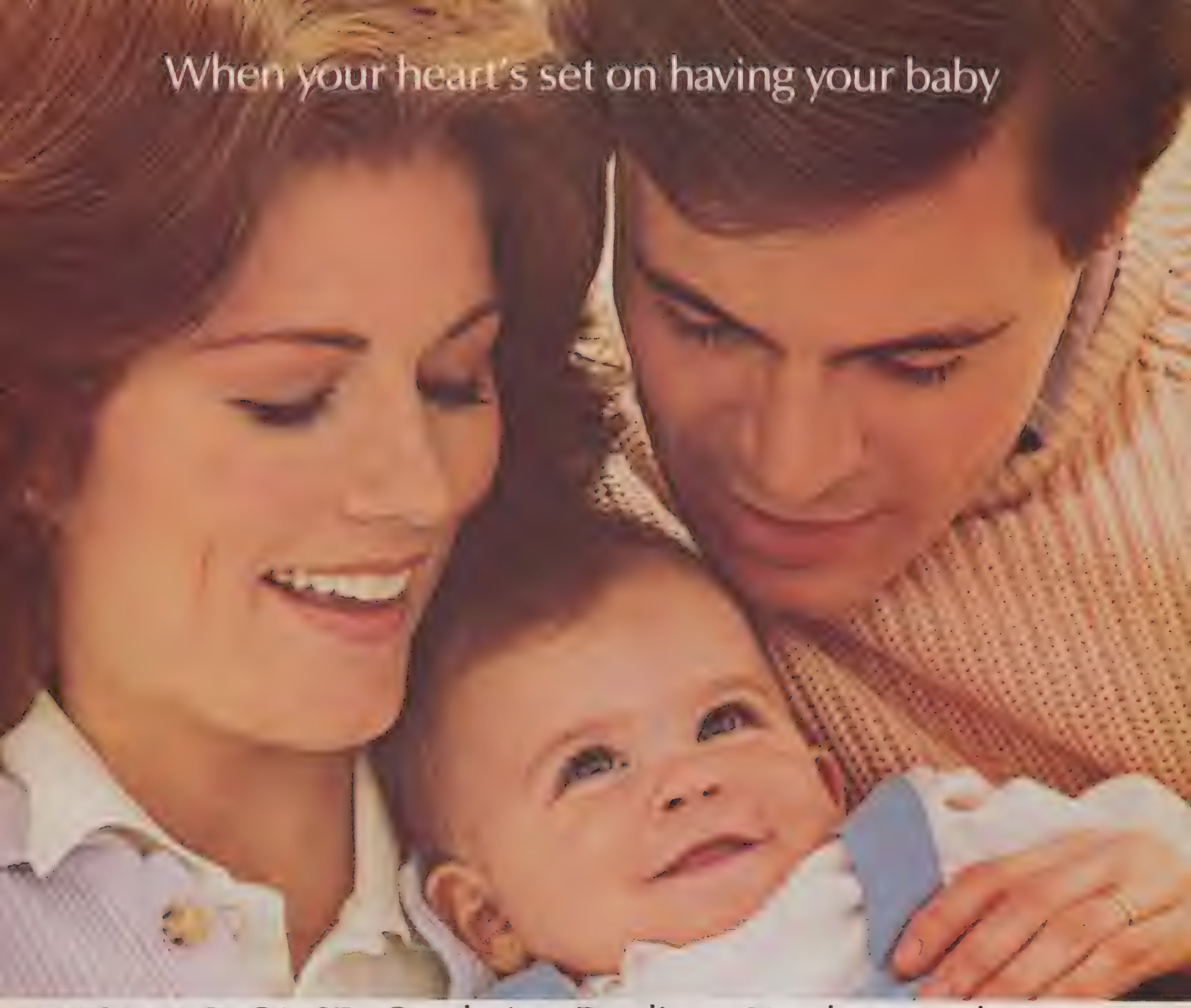
This advice does not mean that a woman should increase the fat in her diet. Most experts recommend limiting fat to 30 percent of total calories. In order not to exceed that amount, broil, bake, or poach—don't fry or sauté fish in oil—and avoid high-fat condiments, such as tartar sauce.

Judith S. Stern, Sc. D., *is professor of nutrition at the University of California, Davis.*

If you develop a dull headache while eating frozen yogurt or drinking very cold iced tea, there may be a connection. Sudden cooling of nerve endings in the roof of the mouth or back of the throat can cause a reaction that radiates to the forehead and temples, resulting in headache pain, reports neurologist James W. Lance, M.D., of the University of New South Wales, in his book, "Migraine and Other Headaches" (Charles Scribner's Sons). While up to one-third of healthy adults may occasionally suffer so-called "ice-cream headaches," the syndrome seems especially common in migraine sufferers. The solution can be as simple as letting very cold foods or beverages sit at room temperature for a few minutes before eating or drinking; so that the temperature shock to the body is less extreme. All severe or persistent headaches should, of course, be brought to a doctor's attention.

All in a day's walk... While men still outrun women in marathons, a new study reveals that women walk further (one-tenth mile longer per trip) and faster (eleven more feet per minute) than men in daily activities.

—from a study conducted by geographer Michael Hill, Ph.D. at the University of Minnesota, Duluth



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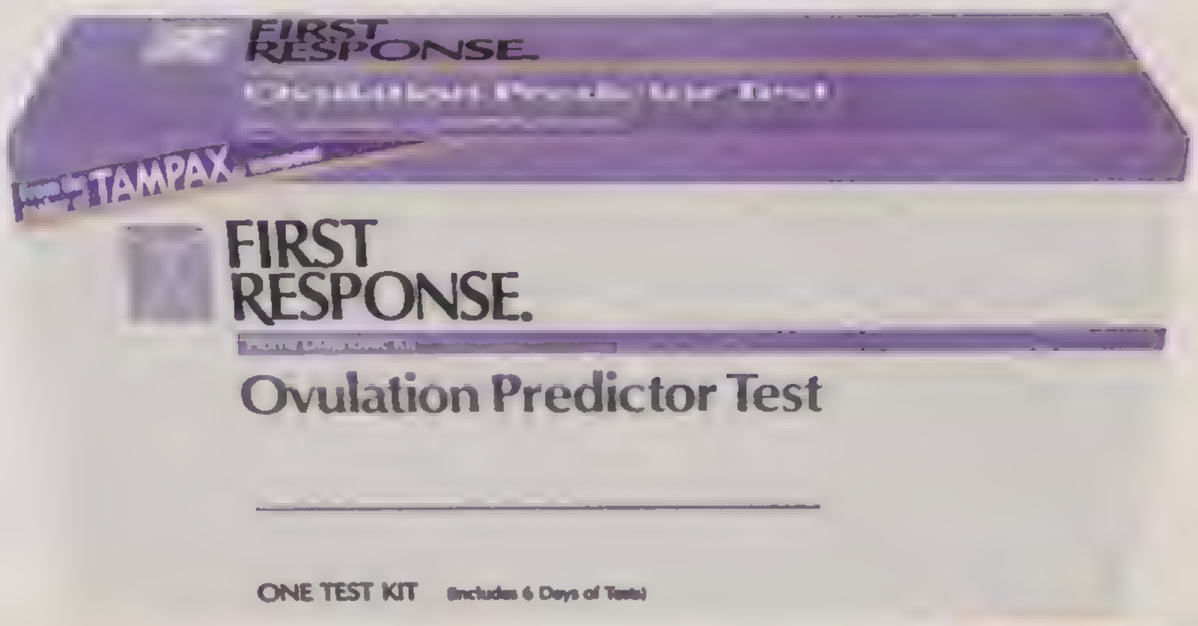

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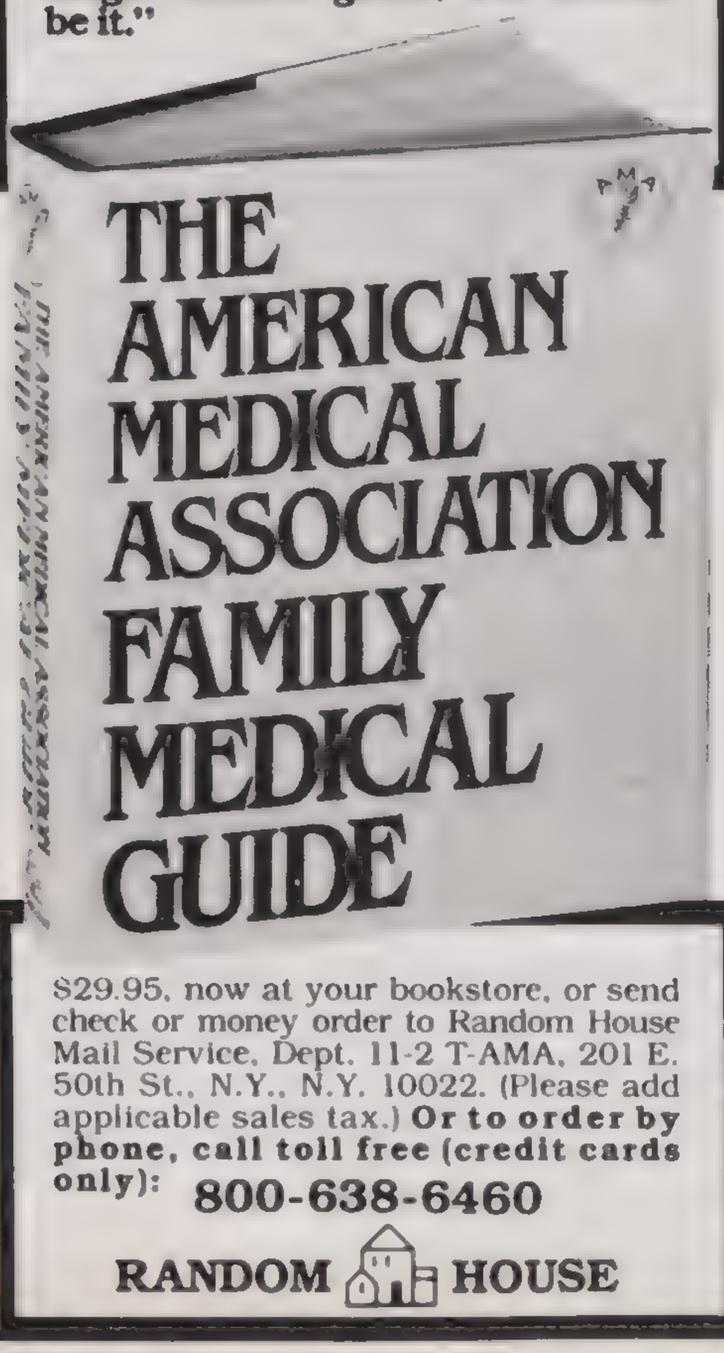

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RANDOM HOUSE

Your well-being

BY BARBARA LANG STERN

Do you sometimes wonder how you'll behave in an emergency? Chances are you'll do extraordinarily well.

Your initial reaction in *any* emergency is instantaneous and automatic. Whether you're facing a life-threatening situation or something less dire that still requires quick action, your body gears up to the same emergency arousal (fight or flight) state of readiness. Your autonomic nervous system signals the release of adrenalin; your heart rate speeds up to increase blood flow to crucial muscles and organs; breathing accelerates to oxygenate rapidly circulating blood, which rushes to the brain and stimulates thought processes and improves reaction times; vision improves; hearing becomes sensitive and selective; certain muscles tense in readiness; and your mind and body prepare for peak performance.

Capitalizing on this extraordinary condition means trusting your unconscious, and sometimes coordinating conscious decisions with instinctual responses.

In a physical emergency where instant action is required, your unconscious reflexes take over. "Without help from your conscious mind, which may be panicking, saying 'Here comes the crash, I'm as good as dead,' your unconscious brilliantly coordinates all efforts of your body and brain to swerve the car or do whatever is needed to keep you safe," says R. Reid Wilson, Ph.D., southern regional governor of the Phobia Society of America and author of *Don't Panic: Taking Control of Anxiety Attacks* (Harper & Row). "The best thing you can do in any physical emergency is trust your body, your unconscious and your instinctual responses."

Many emergencies require conscious decisions as well as reflex actions. Suppose you're in an accident. As long as you're in emergency arousal, you'll be quite vigilant; instinctually you'll look to see who else might be in trouble. Dr. Wilson describes two scenarios:

If someone else urgently needs aid, you'll move into position to help, even while looking for other available helpers. Your brain will race through options for the best solution. Clearly, training in emergency procedures may prevent you from freezing in terror, or making a mistake. But even if you're untrained, your emergency response will make the most of your intelligence and strength, and often will result in helpful action.

If no one in the accident needs your immediate help, your attention will turn to your body: Should you move? Remain still? If *you* need to get help, your unconscious probably will goad you to action, whereas if help were at hand, you might pass out.

Even fainting can be a useful reflex: it not only allows your psyche to escape temporarily from a shock it can't tolerate, but also slows down your whole physiology. Suppose you cut your hand. If you have a *deep* cut, it can be to your advantage to faint, if help is at hand, because your unconscious takes over, your physiology relaxes, your heart stops pumping as fast and you won't lose as much blood!

In our daily lives, many "emergencies" threaten us psychologically or emotionally, rather than physically. Suppose, for instance, you arrive in a city to make a major presentation and discover that all your notes have been lost in transit. The impact of your predicament will trigger the same emergency arousal response as a physical threat would. And while you don't need *all* the functions of this primitive response, some heightened capabilities can be very advantageous. The first step is to recognize your pounding heart and other physical symptoms as acceptable, not as signs that you're about to panic and lose control, says Dr. Wilson. Then he suggests:

- Take a few deep, calming breaths.
- Consciously tell yourself you're going to channel your energy and brain power productively, to search for options and solutions.
- If you start to panic, you may be focusing on future fears. Try to get back to present tasks.
- If you can't focus on the problem at hand because you're preoccupied with the possible catastrophic results, don't fight your fears. Instead, sit down and, for at least five minutes, give in to your worst worries. Your perspective usually will improve and the "catastrophizing" diminish. You'll be free to shift your thinking to deal with the emergency.

Emergency response: make the most of your body's natural strengths

IN THE HEAT OF THE CITY

THE LADY KEEPS COOL AND DRY

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ROMANCING THE HOME

(Continued from page 653)

patrician, and Virginian, Jack has a Jeffersonian affinity for country houses in general, and for the shingle style in particular. Our friendship grew slowly—I was The Girl Friend, after all—and was finally clinched when we discovered our mutual love of Oxford, the Veneto, and Italian painting.

By March, the plans had been drawn up for the major interior changes—the turning around of the great staircase that originally swooped into the middle of the living room, the moving of the entrance to the small library to the side, the gutting of the kitchen, and the reorganizing of the second and third floors into a family space. At last the construction could start.

Fortunately Peter had already fixed up the tiny cottage on the property: it was there we lived on the weekends during the year and a half of renovation. While Peter—who had chosen to take on the role of general contractor—dealt with carpenters, electricians, and plumbers, I would retreat to the cottage and my typewriter (for I was in the midst of writing my first novel). Everything was covered in dust; the sound of drills, saws, and hammers rent the air. Surely, I thought in moments of exasperation, this was a decidedly unromantic, not to say masochistic, way to spend a courtship.

Still, the house and its history continued to exert its pull. The original owner, we learned, was Frederic Betts—a lawyer, like Peter, and a member of the new professional class that had settled in eastern Long Island during the 1870s. (He built several of the first summer houses in the area, and also rebuilt the nearby church on the dunes, where Peter and I were married in May 1983.) It came as something of a talisman to learn that his wife, like myself, was an ardent Venetophile: an article in *The Long Island Magazine*, October 1893, shows a picture of our house with Mrs. Betts's gondola on the lake before it, complete with servant in gondolier's costume, the family decked in Sunday finery on its way to church.

Slowly, the house, like some sleeping beauty, began to come to life—a transformation quickened, no doubt, by the time and care with which Peter supervised each step. The ugly black asphalt roof was replaced with natural shingles, which lent the house a gentler aspect, one that seemed more in keeping with the landscape of water, grass, and reeds. The exterior shingles were stripped of paint, as were the interior woodwork and paneling—revealing, to our delight, the original carved pine fireplace, beams, and wainscoting.

By the following spring, we had come to my favorite part of the process—creating the atmosphere of the interior. In this, designer Albert Hadley was the perfect accomplice, for he understands that style is the result of trusting one's own obsessions. To our first meeting, a picnic under the trees, I had brought several favorite books—one on the late nineteenth-century American painter William Merritt Chase, another on the English artist William Morris—to help me articulate what Peter and I had envisioned: a great airy cottage, with that sense of informed disarray one finds in Chase's Shinnecock interiors—a mix of nineteenth-century furniture, Orientalia, bamboo, rush matting, and memorabilia from past journeys. Inspired by Chase, we decided at once to keep the palette of the house pale and light-reflecting, the wood floors painted and lacquered, the windows devoid of sun-obscuring curtains.

It would take about four years for us to assemble the furniture and objects that give the house its character (and still it is far from finished). Several of the Audubon lithographs, the Chinese screen, the duck decoys were wrested from Peter's apartment. Many pieces came from auction houses, others from local antiques shops, still others were contributed by my parents, or Peter's. And of course every trip we took meant another cache of souvenirs: candlesticks and beaded pillows from England, kilims from Turkey, glasses from Venice, statuettes from Nepal, walking sticks from Scotland, gem-studded daggers from Tibet, ceramic horses from China, even Masai spears and peculiar ceremonial gourds which Peter found in Africa (the last group, I confess, has been relegated to a dim corner). All are somehow companionable, all strangely Yankee in the way that they contribute to the feeling of a ship captain's retreat.

There are moments, in fact, when I look around at some of these possessions—the Audubons and the decoys, for instance—and wonder how I, who still cannot tell a duck from a goose, and whose taste runs to Italian *quattrocento*, could live with such things. But the truth is that I have come to love them, partly because Peter does, partly because they suit the house and its era. It is a measure of the accommodation involved not only in decorating houses but in marriage that I now occasionally sit through auctions of decoys and wildlife studies, just as Peter accompanies me to sales of Old Master drawings.

Today, the house that once seemed so vast is quite the perfect size—our family has grown, so the rooms have filled up. One now belongs to our two-year-old daughter, Serena, another to our aptly named helper, Angelica. There is Peter's study on the second floor, my writing room on the third floor, and, near it, a guest suite.

This has become our real home, a quiet and private retreat where we spend most weekends throughout the year, far from the pressures and ruthlessness of New York City; the place where, given my rooted possessive nature (to borrow a phrase from Edith Wharton), I feel most at ease. Here we have the freedom and time to do what we like best—Peter to fish off Montauk, surfcast on the beach, or bird-watch with Serena; I to read and write and wander, or to ponder a new recipe with Angelica in the kitchen.

Friends sometimes ask me what season I prefer. Looking out the window at the green of grass and hedges, and the blue of the lake and sea, I try to decide. June is a beautiful month, surely—the days are long, the light ravishing, clear and gentle; a perfect time for leisurely lunches on the porch, or dozing in the hammock. September, too, is lovely, with a certain wistfulness about it. But I am just as happy—happier, perhaps, as I am solitary by nature—to be here off-season, when the village becomes tranquil, the beach deserted, the roads nearly silent. In the winter, the fires blaze, and the entrance hall is piled with coats and boots of friends who have come to dinner. Indeed, I may love the house best in winter: that is when I first saw it, after all, although I do not recall, since then, the lake's ever having frozen over. ▽

Francesca Stanfill *is the author of a novel, "Shadows and Light." She is currently at work on a new novel, "Wakefield Hall."*

ART AS RISKY BUSINESS

(Continued from page 645)

point of view, Fourcade is the dream dealer because of his personal loyalty, the extremes to which he will go to keep his artists happy, the sense of protection and toughness he projects that the sensitive need to create in peace.

One of that rare breed, almost nonexistent on the hustlers' circuit of the contemporary art scene, Xavier Fourcade is a gentleman dealer. Well born, well bred, educated at the top European universities, Fourcade studied law, Oriental languages, political science, and art history at the University of Paris and then went on to Oxford to perfect his English. His father was a Parisian industrialist whose five children include, in addition to Xavier, the poet Dominique Fourcade and the decorator Vincent Fourcade.

As a young man in Paris, Fourcade met the redoubtable Gertrude Stein. Then, as now, his close friends were painters and writers—creative people. Today, the artists who are associated with his gallery express their creativity in heterogeneous ways: their styles range from the abstract painting of De Kooning, Joan Mitchell, and Dorothea Rockburne, to the figurative works of Malcolm Morley and the erotic bronze sculpture of William Crozier, to the otherworldly visionary projects of Abakanowicz, De Maria, and Heizer, to the precise realism of Catherine Murphy and Kevin Moss.

In all these artists, one can perceive a common thread, which corresponds to Fourcade's own complex and cultivated sensibility. None of his artists, for example, is a naïf. They are all extraordinarily sophisticated and accomplished. He first showed German painter Georg Baselitz in America; but Baselitz, leader of the group known in Germany as "the wild ones," is closer in style to De Kooning than to the slapdash Neo-Expressionism overflowing the art market. In the same sense, although Malcolm Morley may paint with bright colors and textured surfaces, there is a solid structure and years of experience behind his sometimes bizarre imagery. In other words, Fourcade did not climb on the Neo-Expressionist bandwagon any more than he has succumbed to any other mode or fashion.

Indeed, there is a kind of anti-fashion about the artists Fourcade shows and they are particularly suspicious of any kind of exploitation. That such artists as De Kooning, Chamberlain, De Maria, Heizer, Morley, Mitchell, and Rockburne have found a home with Fourcade says something about the man's patience and courage

as well as his intelligence and endurance.

"My job," he tells me, "is to free artists to work. The first thing you must do is solve their problems." I know some of the "problems" involved: I know, for example, that some of the problems Fourcade has helped solve include alcoholism, drugs, major paranoia, financial entanglements, funding "impossible" works. He is very close to his artists, constantly talking to them, showing up at every event of importance, arranging commissions and public exhibitions, dealing with banks, municipalities, complexities of power and financing no artist wants to know about. There is something symbolic about the fact that Fourcade literally lives in his own gallery, on the top floor of the town house. Indeed, one can hardly say he has an office. There is a corner with a desk and a phone. Above it are photographs of his heroes: a faded snapshot of De Kooning with his arm around Arshile Gorky (Fourcade is also the dealer for the Gorky estate). There are other photos of gallery artists, taken over the years, and a large portrait of Barnett Newman. In many ways, Fourcade's friendship with the great New York School painter, who died in 1970, was a turning point because Newman recommended that Fourcade keep an eye on English-born Malcolm Morley.

After Fourcade opened his own gallery, Morley called him. He had no representation at the time. "Do you know who I am?" he asked tentatively. "Certainly, " Fourcade replied. (Salvador Dalí as well as Newman had singled Morley out as the great new talent.) Fourcade asked Morley to join the gallery, and the two now enjoy a close relationship.

Fourcade's candor may verge on brusqueness. *He* knows that he knows, and that seems to be quite enough. Because of his total involvement with what he shows, he is, of course, highly persuasive as a salesman as well. At the same time, he seems to manifest a certain indifference to selling which, either mannered or authentic, is also impressive. He prizes what he shows and has a large collection of works by gallery artists in his country home in Bellport, Long Island, where he spends weekends and summers, when he is not traveling around to meet with his artists.

Michael Heizer is working in Nevada; Magdalena Abakanowicz works and teaches in Warsaw, Poland; Joan Mitchell lives in Vétheuil, France, a village near Monet's beloved Giverny; John Chamberlain has settled in Florida; Catherine Murphy lives in Poughkeepsie, New York;

"There is a kind of anti-fashion about the artists Fourcade shows"

Willem de Kooning seldom leaves his Long Island studio.

How did Fourcade come to choose his eclectic stable? "When Dick Bellamy knew he was closing his gallery, he asked me to take William Crozier. When Virginia Dwan closed, I began work with Michael Heizer." I myself remember being overwhelmed at the power and originality of Magdalena Abakanowicz's work, and wondering who might have the guts to show this Polish woman whose sculpture was unknown in New York. The only person I could think of was Fourcade. Magda is about to have her second show with him now.

I have seen Fourcade give his artists the kind of moral, emotional, and financial support that has soothed those who drove other dealers to distraction, as if they had finally found a good mother who would give them the security and unconditional love all artists crave. A typical story of Fourcade's relationships with the artists he represents concerns Joan Mitchell, whom he had known in Paris. When she was having her show at the Whitney Museum, Mitchell called Fourcade to say she wanted to join his gallery because her dealer did not even bother to be in town for her opening. Fourcade, who was running a high fever at the time, dragged himself out of bed to attend the event. Fourcade has been Mitchell's dealer since.

When I asked Fourcade who his friends were, he answered, "My artists. Isn't it obvious?" His ambition? "To do a decent job. I hate to talk about myself. I am happy when people speak of my artists."

Kevin Moss, the latest artist to join the gallery, a young lyrical realist from South Carolina, brought his slides in. He had no formal training and was totally unknown. Once a week Fourcade goes through the slides that are left at the reception desk. Most dealers will not take the time to screen new talent themselves. This is, of course, not to say that any fledgling is going to impress the very exigent eye of Xavier Fourcade. On the contrary, he seldom adds a new artist.

"What do you look for in art?" I ask. "In painting, a quality of light, of luminosity within. And, of course, I love painterly painting. But in general, I would say, I look for genuine originality. Not novelty—*originality*. And of course great technical accomplishment." That's not a bad assessment for what counts in art today (as always): luminosity, painterliness, originality, mastery of the craft. It is reassuring to know these are the criteria of at least one New York art dealer. Fourcade's uniqueness in today's follow-the-leader conformist climate of international art syndication is that he is a genuine leader, not a follower, a shepherd, not a sheep. ▽

MICHAEL CLARK

(Continued from page 638)

Clark says, "that I can do some of the things that women are meant to be good at, and men aren't, *better* than the things men do. It doesn't make any sense, really, that there are certain things one sex does and certain things that the other does. It makes more sense to *not* draw the line at what's done and what isn't done."

But apart from his ability to bend genders, what makes Clark so thrilling is that he is a master of gorgeous, unadorned dancing. The final piece in Atlas's film is a quiet, bare-bones adagio. While Elvis Presley croons "Are You Lonesome Tonight," and one of his dancers sleeps away in his bed, Clark strips down to his skivvies and performs an exquisite study in rising and falling, ending up on his stomach, one leg jackknifed toward the ceiling, looking very much like Nijinksky in one of Cocteau's intimate drawings.

"I think a lot of people start dancing because they are high-spirited," Clark says. "But after a few years of training all the life is knocked out of them. I think that's the reason something like myself hasn't happened before. . . . When you have no tact, you can do anything."

—LISE FRIEDMAN

MICHELLE PFEIFFER

(Continued from page 637)

whose headlines announce our latest misadventures in the Middle East. Pfeiffer unfolds herself from the sofa, goes into the bathroom and returns, smearing cold cream on her face and talking about terrorism. There are people who dislike the idea of movie stars having opinions, but what normal person doesn't have an opinion on terrorism?

Downstairs in the Polo Lounge, at odds with the horsey prints and lunching dowagers, she orders Eggs Benedict *without* the ham and segues ingenuously into less weighty topics. Velveeta cheese. Ravioli. The kind of food she ate as a kid growing up in that bastion of all that's normal, Orange County, California.

When she got her first TV role, in an *Animal House* spin-off called *Delta House*, Pfeiffer was still working as a checker at L.A.'s Vons market—and was terrified that "they were going to present me as sexy and no one would buy it."

No one did buy the series, but Pfeiffer was off and running. Now she's just been cast as a witch, a suburban woman with five children, in the movie of John Updike's *The Witches of Eastwick*. Pfeiffer, who says she hadn't read a book in her life until about six years ago, didn't read Updike's novel either because "I didn't want to have any preconceptions," but she was attracted to the script because the role is "unlike anything I've ever done before."

Pfeiffer herself has been the victim of people's preconceptions—*Sweet Liberty* was the first movie to show off her gift for comedy—but *The Witches of Eastwick* has a terrific cast, including Jack Nicholson as the satyr in residence and Susan Sarandon and Cher as the other two witches, and is being directed by George (*Mad Max*) Miller who may be just the man to capture Pfeiffer's wonderfully perverse streak.

"I'd like to play a bag lady," she offers, "because I love people who defy normalcy." She hates people who are "conservative, myopic" because "I can always see five points of view."

"That must help your acting," I say.

Pfeiffer laughs. "It really f---s up my personal life."—TRACY YOUNG

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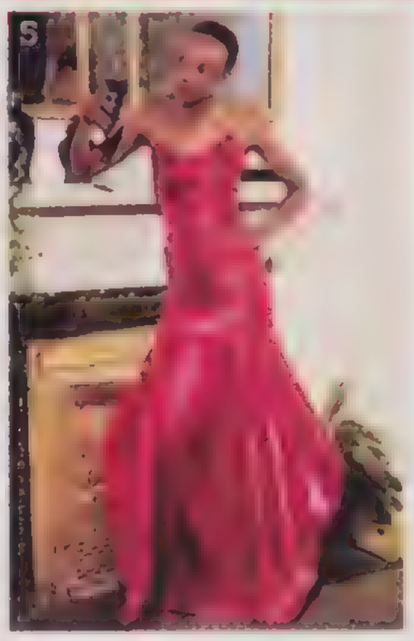

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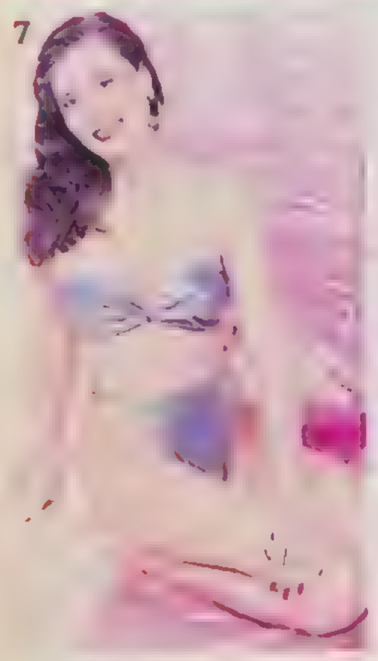

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THE KINGS OF COOL

(Continued from page 636)

who'd been known primarily as the leader of a group called The Lounge Lizards, new cult status as an actor.

Although Lurie still thinks of himself as a musician—he scored music for *Stranger Than Paradise,* and *Big Heart,* a new Lounge Lizards album, has just been released—he teamed up with Jarmusch again to act in a new film, *Down by Law,* which leads off the New York Film Festival this month.

Even more beautiful than *Stranger Than Paradise*—cameraman Robby Müller's opening sequences look like Walker Evans photographs—*Down by Law* is a similar tale of three misfits who escape from a Louisiana jail and wander through the swamps, jiggling the kind of tenuous relationships Jarmusch is so fond of. Fellow hipster Tom Waits plays one of the cons, and his jailhouse d.j. riff is an inspired bit of comedy. A wonderfully puckish Italian actor named Roberto Benigni steals the picture with his fractured English and indomitable optimism.

Lurie, meanwhile, seems content to be a kind of icon, surly and above-it-all and dangerously handsome, which may be just what the director ordered. "The characters in my movies develop through the individuals I pick to play them. I like the way John improvises, creates characters," Jarmusch says.

If he and Lurie have an unusually free-form working relationship, it has yet to undermine their essential crankiness.

"I don't trust anybody," Lurie says. "Maybe I just mistrust Jim less than I mistrust most people. We argue, but we're nicer to each other than we are to most people."—TRACY YOUNG

A RETURN TO OUR SENSES

(Continued from page 640)

warm glow. Time seems to stand still. Our pleasure in entering this sensuous world is perhaps escapist: how relaxing and luxurious it is to share the unhurried languor of Metzner's quiet, dreamy figures, to feel the attraction of soft fabrics, and the warmth of the mellow golden light that often suggests the waning moments of a summer day.

Nostalgic? Perhaps. But not sentimental or simply derivative. For Metzner combines the latest technology—enlarging 35 millimeter high-speed film or Polaroid prints—with a traditional method of printing developed around 1900 and done only at the Atelier Michel Fresson outside Paris. The tonal modulation and grainy texture of the Fresson process resembles the original autochromes of Stieglitz and Steichen that inspired Metzner to create a new style of color photography. This soft, sculptural style opposes the brutality and savagery of contemporary life with a subtle, nuanced refinement that glories in good taste, intelligence, and sensitivity instead of seeking "truth" by mirroring the ugly. *Objects of Desire* is an evocation of an elegant era of high style and personal grace seen through contemporary eyes. That quality has become so rare, and the very idea of the beautiful suspect.

—BARBARA ROSE

SOME LIKE IT HOT

(Continued from page 635)

look great. It's a willful naïveté.

LS: *Why are you afraid to know that you're sexy? Is it demeaning?*
KT: Well, I don't think of it as demeaning . . . Actually, I might. Especially in L.A., the axiom is if you're a pretty girl, you don't have brains, and you're not in control. Now, control is a little important to me, I must confess. On the other hand, I don't want to be thinking about this all the time! If I head out and I'm not wearing makeup, I don't want to think that somebody is going to look at me and be disappointed.

I know there are nights when I have power, when I could put on something and walk in somewhere, and if there's a man who doesn't look at me, it's because he's gay. But that's just *sometimes*. That's not the way I walk around.

LS: *What happened that made you feel Jay Weiss was the one for you?*
KT: He was one of the first men, if not the only man, I'd ever met who was not dependent on me for part of his self-image. It was important to him that I was successful, but he made me feel that I could be successful in almost any other field, and it wouldn't change our relationship. Besides, with Jay it was going to be marriage or nothing. He certainly was not going to live as Kathleen Turner's boyfriend.

LS: *So you like the idea of being married to somebody outside of your business.*
KT: God bless 'em, but I think actors are twice as vain as any woman. Being married to one would always be competitive. Even if you were both successful, if you did two films in a year and the other did one, you're going to clash.

LS: *How does marriage stack up to the fantasy?*
KT: It's a lot better. We went through rough times, when I was away seven months doing two films in a row. I'll never stay away that long again. It's putting the work before the marriage.

LS: *Is that what's crummy about being a movie star? The separations?*
KT: Mostly it's that you have to give up your life for three months at a time. You can't walk away from it just because you feel the need to do something else, or be somewhere else, or because someone needs you. And you don't have a social life, because that shows on the face, absolutely. This is why Saturday night, man, is a blowout, because Sunday you can sleep all day.

LS: *Katharine Hepburn said the best thing about being a movie star was that it made traveling easy. What's your favorite perk?*
KT: Not having to stand in line. I hate to wait.

LS: *In the noblesse oblige department: do you feel you owe the public anything?*
KT: When somebody comes up to me and says, "Oh, I love you," I say, "No, no, you love my work. Thank you." That kind of mix-up can intimidate me. I also feel a little afraid that I have to give people a sufficient response. If someone comes up and is gushing, you have to say, "God, that means so much to me. Thank you." And really make it feel sincere enough so that they're not disappointed. I *owe* my work the support I can give it publicly, and it's part of my job to talk about the work I do with the films, and to promote it. And I owe my fame effective, responsible speaking-out on issues I believe in strongly. But I don't owe *anybody* anything.

LS: *How does it feel knowing you could, within reason, buy anything you wanted, have anything you want?*
KT: Once, when I was flying back from California, we were over the middle of the country, and I looked out. I remembered in 1975 how I packed up my 1966 Oldsmobile that I bought for two hundred fifty dollars, and moved to Baltimore to get into experimental theater. And I remembered hitting the highway outside Springfield and making up a list: "I'm going to do this, and I'm going to do this, and I'm never going to have to worry about paying my rent again, and if I want to buy a bottle of wine, I'm going to buy it." And as I looked out that plane window, I thought, "Well, God! I've got those things now." I had this moment of fear: "Will the rest of my life be living up to what I've already done?" Except it's not like that; there are always more challenges—a more difficult piece to do, my personal life, when I become a mother, that kind of thing.

LS: *You have a reputation for boundless energy. Do you follow any regimen?*
KT: I follow the dictates of my body. I work out regularly when I can with a trainer at Sports Training Institute. And on the weekends, we go out to the beach, and play softball and volleyball, and go on ten-mile bike rides every day, so that does it. I've always been athletic.

LS: *Now tell me that you just wash your face with soap and water, put on a little lipstick, and forget it.*
KT: I do wash my face with soap; I do. But I *always* wear mascara.

LS: *You just wouldn't be caught dead without it.*
KT: I had a teacher in seventh grade who asked the old question, "If you were abandoned on a desert island, what books would you take?" I said, "These books, and a tube of mascara."

LS: *It's almost banal to say it, but meteoric rises to fame are very dangerous. Every other day, somebody's flinging herself into the Betty Ford clinic. I know you like to drink on* *(Continued)*

"LS: *What made you feel your husband was the one?*
KT: He was one of the first men I'd ever met who was not dependent on me for his self-image."

SOME LIKE IT HOT

(Continued from page 699)

occasion. You like to have fun. Does this ever scare you?
KT: I don't think I'm an obsessive personality—except maybe for smoking. I have to give that up. Sometimes I worry about drinking too much. Especially if I'm not working, I'm going out every night, and it seems to build up sometimes. So at the end of the week, you think, "Oh, God, look what I've had to *drink* this week! How many bottles of wine did I consume?" But when I'm working, that just doesn't happen. If there's any great talent that sets me apart in acting, it's my ability to concentrate. It is formidable. I can truly close out everything else. I need to exercise that now, when I'm not working.

LS: *You know, many successful people feel that they're not "members of the wedding." Is there anything you feel left out of?*
KT: Well, until the last year or so, I haven't felt like I had great friendships. I didn't have time. This is changing, but I still sometimes feel like I've never quite made the nest of friends, the safety net that I'd like to have. That takes time.

LS: *Do you want to start a family?*
KT: Yes, I do. I really do. I used to think I could arrange my acting schedule around my heaviest months of pregnancy, but I don't think it works that way. I think it's just going to have to happen, and I'll have to plan my work around it.

LS: *Can you see yourself maybe writing, producing, directing?*
KT: I'm sort of exec-producing a project that I bought, but when I start to act, I can't be responsible for anything else—I see everything in terms of the woman of the piece. I tried to direct some one-act stuff. I kept saying, no-no-no to the girl; you have to do it like this. And I'd get up and *act* for her, which is so insulting. So I've decided that if I want to keep friends in the business, I'd better not, for now. At this point, I'm not mature enough to direct.

LS: *What have you never been asked?*
KT: What my main grief is. I'll tell you. Why in the hell are actors treated like children? Grant you, we are supposed to be credited with temperaments, with artistic creativity. However, we can be terrific at what we do *and* be responsible, be adults, be loyal, be honest, be absolutely temperate. I hate to get a wake-up call when I'm working. I've got an alarm clock.

> "Actors are twice as vain as any woman"

LS: *Is there a secret "you", Kathleen? Something we don't know?*
KT: Yes, Jay and I get together with a bass guitarist. We have a great drummer. We have a guy who plays saxophone, keyboard, and sometimes rhythm guitar. And we have four singers. And we go into a studio at night, and we do rock songs, Beatles songs, everything. I'm getting good! Last time we did a rendition of "Baby, It's You," and I was fantastic! I'm not modest. I'm crazy about this attempt to sing.

LS: *I don't think modesty becomes you anyway.*
KT: You know, I read a whole bunch of interviews before I did the *Playboy* Q-and-A. And what I found was that almost all the people who had been interviewed sounded so much like me-me-me-me-me. Twelve pages of "Well, let me tell you what I want. Let me tell you what I think. Let me tell you what I feel." I was terrified by that. I wanted to find a way that it didn't sound like the whole point of this was just to gratify my ego in print.

I have found that I have a completely different reaction dealing with women as interviewers. Because men come in with an attitude that's all sex, and they keep trying to justify their attitude.

LS: *How do you handle the inevitable . . .*
KT: Take back "inevitable."

LS: *Okay . . . flirtations, pursuits, the passes that come from being Kathleen Turner?*
KT: Well, honestly, it doesn't really happen that much. Michael Douglas said to me I'll have the most wonderful time in Italy making this next movie I'm doing, because I'm a great flirt. I love to flirt—as long as everybody understands the rules. It's usually, kiss, *ciao bella*, then you go. It's nice. The fact is, it's not as though you're not going to meet extraordinarily attractive people in your life and go, "Ah-h." I like to flirt. Ain't no doubt about it.

Liz Smith *is a syndicated columnist for "The New York Daily News" and a reporter for NBC's flagship station in New York City.*

THE FRENZY OF RENOWN

(Continued from page 647)

"How many times do I have to kill before I get a name in the paper or some national attention?" complained a murderer in a letter to the Wichita police. Only with his sixth killing, he continued, had he begun to get his due in publicity (AP, 12 February 1978). In a cursory reading of any daily newspaper, it is easy to find similar stories that illustrate the various insanities to which individuals have been driven by the lust for recognition. Who knows whether the urge to fame drove this man to murder or his murderous nature found the language of fame-seeking a comfortable "normality" to wrap around himself? But it is clear that, particularly since World War Two, the increasing number and sophistication of the ways information is brought to us have enormously expanded the ways of being known. In the process, the concept of fame has been grotesquely distended, and the line between public achievement and private pathology grown dimmer as the claims grow more bizarre.

From the beginning fame has required publicity. Alexander the Great ostentatiously imitated Achilles among other gods and heroes; Julius Caesar mourned that he had not done as much as Alexander; and the Wichita murderer said he was moved by the same force that drove Jack the Ripper. Each learned about his chosen precursor through some medium of communication. Whatever political or social or psychological factors influence the desire to be famous, they are enhanced by and feed upon the available means of reproducing the image. In the past that medium was usually literature, theater, or public monuments. With the Renaissance came painting and engraved portraits, and the modern age has added photography, radio, movies, and television. As each new medium of fame appears, the human image it conveys is intensified and the number of individuals celebrated expands. Shadowed by such powerfully evocative images, the daily reality of someone who is not famous in those terms often seems inadequate. Not long ago *The New York Times* ran a story about the problems of ranching in Wyoming. After recounting the adventurous life of one rancher, the impressed big-city reporter asked him to describe himself. "Well," said the rancher, stroking one leathery cheek, "I suppose you could say I'm one of those Marlboro Men."

The process of fame seemed much simpler and the special nature of the famous much easier to appreciate when the aspiration to fame implied imitating a hero's actions instead of smoking his brand of cigarettes. But fame always shades imperceptibly into fashion, while fashion, in its turn, spawns and then discards an infinite parade of superficial distinctions. In a world of crew cuts and good grooming, beards and long hair may imply antiestablishment politics. Soon enough, however, they adorn Ku Klux Klan members, college professors, and plumbers. Similarly, impressionists and mimics, who build careers by becoming a succession of specifically recognizable others, could hardly have existed before radio. And who can measure with precision the congealed role playing encouraged in each of us by the invention of the telephone?

Now that there are so many ways for names and faces to appear in public, the meaning of that appearance seems less and less personal. When each occupation, neighborhood, or club has its own events, publications, and T-shirts, fame also carries with it a comfortable element of familiarity. The fame of others, their distinguishing marks, becomes a common coin of human exchange—code words more forceful (and easier to express) than mutual political or religious beliefs for establishing intimacy. Similarly, the self-exposing and self-asserting gestures we learn from the famous become licensed for our own use. As we have a collage vision fostered by the rapidly escalating demands on our attention, so we have collage personalities made up of fragments of public people who are, in turn, made from fragments themselves—polished, denatured, simplified. In old documentaries the people being interviewed often regard the camera with wary hostility. Now, of course, the passer-by on the street naturally smiles broadly, gives an opinion, and even calls the interviewer by his or her first name. Armed by their vocational belief in publicity (more virtuously referred to as "the public's right to know"), television reporters never hesitate to ask a grieving parent, "How does it feel to lose a child?" The most personal tragedy will be soothed, for the audience if not for the individual, when the mourner can be assured a spot on the *11 O'Clock News*.

Our relation to the increasing number of faces we see every day becomes more and more transitory, and "famous" seems as devalued a term as "tragic." If these are famous, we may wonder, then what is fame? They certainly don't seem as permanent as the famous of the past, those names that echo in our minds—Alexander, Caesar, Cleopatra, Jesus, Mohammed, Joan of Arc, Shakespeare. But fame gives and fame takes away. In part it celebrates uniqueness, and in part it requires that uniqueness be exemplary and reproducible. What special individuals pioneered, many can imitate. Religion and morality may counsel that subordination of the self is the only way to both personal peace and social justice. But every newspaper constantly brings the message of assertion, without which, it is said, personal security is impossible. The choice seems absolute: Everything (and everyone) that fails to progress is doomed to decay. What only kings could accomplish in the past is now available to aspirants of more modest means. The impact of the face of Alexander the Great on a coin where those of gods and mythical heroes had been before becomes thinned out in a million fleeting images on the evening news, images that reach a larger audience than Alexander could touch in his lifetime—or for long after.

Like a dim remembrance of unfallen purity, the dream of fame promises a place where private dreams of recognition triumphantly appear in public. Fame allows the aspirant to stand out of the crowd, but with the crowd's approval; in its turn, the audience picks out its own dear individuality in the qualities of its heroes. Famous people glow, it's often said, and it's a glow that comes from the number of times we have seen the images of their faces, now superimposed on the living flesh before us—not a radiation of divinity but the feverish effect of repeated impacts of a face upon our eyes. The ease with which we allow ourselves to be absorbed by such images, the desire to be that way ourselves, confirms that the essential lure of the famous is that they are somehow more real than we and that our insubstantial physical reality needs that immortal substance for support. Where the infinite reproductions of the faces of the famous mediate between us and whatever they have actually done, the urge to public fame has little necessary connection to the urge to recognition for worthy actions. Its goal becomes a state of being.

Not everyone can be famous. But much of our daily experience tells us that we should be if we possibly can, because it is the best, perhaps the only, way *to be*. Fifteen hundred years ago, St. Augustine, turning his face against Roman public life, argued that the emptiness that comes from living exclusively in the eyes of others could be filled with God. But even he wrestled with the desire to be praised openly for his denial of worldly values. In the present, more secular dilemma, our competitive world implies that only some will be filled by fame, while the rest must be satisfied with lesser degrees of emptiness. In compensation we have the fame of others—people we might have been if fate or choice had not deprived us. The great of the past are, of course, already complete: dead as bodies, undying as images. And when death takes the idols of the present away, they too will be translated to the highest realms of fame—forever untouched by the innumerable irritations that plague the fan.

In the heart of the fan and the famous alike, fame is a quiet place where one is free to be what one really is, one's true, unchanging essence. To be famous, goes the myth, is to rest in solitude, but without aloneness: like Achilles in his tent, sulking at Agamemnon's afront to his heroic nature, while the Greeks wonder if he will rejoin the battle; like Lindbergh in *The Spirit of St. Louis*, flying over the Atlantic, while the world waits for him to land. In this dream the will is finally free, untrammeled by social forms, the expectations of others, or the pressure of the past—bounded if at all only by the confines of nature.

The dream of fame in Western society has been inseparable from the ideal of personal freedom. As the world grows more complex, fame promises a liberation from powerless anonymity. In search of modern fame, we often enter a world of obvious fiction, in which all blemishes are smoothed and all wounds healed. It is the social version of a love that absolves the loved one of fault, restoring integrity and wholeness. Those whose fame depends least on anything specific are, in an image-conscious world, the most likely to be emulated. To be famous for yourself, for what you are without talent or premeditation, means you have come into your rightful inheritance. To be compared to Farrah Fawcett required only hair.

In the face of fragmenting social demands, fame creates its own etiquette, allowing the famous to be themselves in a way no one else can afford to be, and to be accepted into a mystic community of other famous people, a psychic city of mutual respect for each other's individual nature. The celebration of true fame as a personal justification that allows the famous to relax in the company of those equally secure and complete runs through all fan magazines, gossip columns, and even the more soberly intended "personality" magazines that began appearing in the late 1970s. I remember one inept candid shot whose main point was to show Jacqueline Kennedy and Elizabeth Taylor in the same room together because, the caption noted with an air of disbelief, these women, whose faces had appeared on innumerable magazine covers, had somehow never met.

From the eighteenth century to now, two variations of the same story indicate the close relation of the desire for fame to the uncertainty of personal identity. In one the hero's true and noble nature is discovered beneath his socially insignificant surface; in *(Continued)*

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THE FRENZY OF RENOWN

(Continued from page 701)

the other his despicable nature is discovered beneath his socially superficial manners. Whether the story is that of the prince in disguise or of Jekyll and Hyde, it dramatizes the gap between what a person is to society and what he is to himself. In the past, said Samuel Johnson in the eighteenth century, "man was of a piece." But the new age brought anxieties that only success could allay, when the struggling individual would be gathered into the realm of security and justification that he thought awaited him at the top of the ladder. Without a Napoleon, who rose from obscurity, there could be no one with a Napoleon complex, mad for a recognition that had been denied him.

In contemporary America, a country born seemingly without a past, the desire to be unprecedented—the old dream of fame in European history—has become a national obsession, the only way out of increasingly complex political and economic dependence on others. Of course, the escape is illusory. But I am not talking about fame as an extreme *expression* of individuality so much as fame as the *appearance* of individuality. As *The Guinness Book of Records* demonstrates, everything humans can do has been turned into something that humans can compete to do, with someone, whose name one hopes will not be misspelled, coming out on top, at least until the next edition.

In the urge to find a better, more perfect self, the possibility of uncovering a worse, more misshapen one hangs like a threatening cloud. Lurking behind every chance to be made whole by fame is the axman of further dismemberment. Fame promises a freedom from worry about the opinions of others, only to trap the aspirer inside an even larger audience. We applaud our heroes, and we condemn them. The speed with which a President can change from an authority to a scapegoat cannot help but reflect the styles of other public performers—the comedians who alternately insult and flatter their audiences, and the singers who are as contemptuous offstage as they are seductive and pleading onstage. Whatever the field, in public life fame is a contract between the audience and the aspirant, a contract that the fame seeker often knows less about than do those who are asked to be his appreciators. As Clark Gable remarked to David Niven on hearing of the mysterious death of the actress Thelma Todd: "We all have a contract with the public—in us they see themselves or what they would like to be. . . . They love to put us on a pedestal and worship us. . . . But *they've* read the small print, and most of *us* haven't. . . . So, when we get knocked off by gangsters, like Thelma did, or get hooked on booze or dope or. . . just get sold. . . the public feels satisfied. Yeah, it's a good idea to read that small print."

Gable's opinion of the implicit contract between public person and audience may be excessively gloomy. But his basic insight remains: Modern fame is always compounded of the audience's aspirations and its despair, its need to admire and to find a scapegoat for that need. To dismiss the circus of contemporary notoriety with pat versions of Daniel Boorstin's phrase, "a celebrity is someone who is famous for being famous," too easily allows us to ignore the importance of celebrity in shaping the values of our society, not always for the worse. Moralists from the classical Stoics down to the present have made great reputations with books denouncing the desire to be recognized. In our own time, when preachers evangelize about inner, spiritual truths, they do it on television.

We have become immensely sensitive to the subject of fame. Since the late 1960s, its hazards have become obligatory fare in every celebrity interview. But that sensitivity has not yet brought much understanding. Julius Caesar, for example, would hardly be a phenomenon today, in a world that has seen varieties of Caesarism as diverse as Napoleon, Hitler, and Douglas MacArthur. But in the first century B.C., Caesar created a career as military politician that left a pattern for ages to come. To ask how he and others—warriors, politicians, spiritual leaders, artists—were able to make such an impact on the minds of men (and historians) can allow us to take the measure of how our own minds were created and what has dictated our individual desires for achievement. The urge to fame occupies that strange and vitally important area where matters of the spirit and matters of the flesh meet. It has therefore to be understood or at least approached both in its history and in its immediacy, as a reaction to society we share with each other as well as with people long dead—a reaction that has changed along with society itself.

Leo Braudy *is Leo S. Bing Professor of Literature at the University of Southern California.*

FASHION INFORMATION

Page 272: Jackets, Calvin Klein. *Left:* Bag, Donna Karan New York. *Right:* Earrings, Barry Kieselstein-Cord. Bracelets, wrist to cuff. Bulgari. Barry Kieselstein-Cord. Watch, Sentimento at Bergdorf Goodman. Bag, Carlos Falchi. Address book, Bally of Switzerland.
402: Maurice Chevalier, Frank Sinatra photographs from Frank Driggs Collection. William Hurt by Ron Galella. Don Johnson by Douglas Keeve from Gamma Liaison. Duke of Windsor by Boucher.
407: Photographs of Fred Astaire and Rita Hayworth, Humphrey Bogart from Frank Driggs Collection. Sam Shepard by Ron Galella.
564: Earrings and pendant, Barry Kieselstein-Cord Salon at Bergdorf Goodman.
565: Outfit also at Nordstrom, Oregon.
566: Accessories, Perry Ellis.
567: Gloves, Sachiko for La Crasia. Panty stockings, Perry Ellis for Trimfit. Calvin Klein Footwear.
569: Earrings at Strawberry, NYC; Marshall Field's; Macy's, San Francisco. Rings at Barry Kieselstein-Cord Salon at Bergdorf Goodman.
570: Earrings, Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC. Belt, Perry Ellis. Bracelets, Johnny Farah. IF, Soho NYC; Knit Wit, Philadelphia. Gloves, Donna Karan New York. Ralph Lauren Hosiery.
571: Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren New York; La Jolla. Ralph Lauren Hosiery.
572: Turnout also at Jordan Marsh, Florida; Hudson's; Dayton's; Sanger Harris, Dallas. Ray Ban sunglasses by Bausch and Lomb. Macy's; Burdines. Bracelets, Hadley-Kalbè. State of the Art, NYC.
573: Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC; Nordstrom, Seattle. Bracelets, Biba Schutz Designs. Gindi, NYC; Saodade, Dallas. Gloves, Donna Karan New York.
574: Turtleneck, Ralph Lauren.
575: Dress also at Ruth Shaw, Baltimore; Perkins Shearer, Denver. Panty stockings and shoes, Donna Karan New York. Both at Bloomingdale's. Stockings at I. Magnin.
576: Calvin Klein gold shawl, $960. Bergdorf Goodman. Earrings, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Glove, Sachiko for La Crasia.
578: Scarf, Maryesta Carr International for Weill Scarves. Cuffs, Yamada/Vendome of Tokyo. Bloomingdale's.
579: *Left:* Earrings, Erwin Pearl. Necklace, Philippe Ben. Arlequin, NYC. Thick bangles, Tribe, NYC; Thin bangles, The Jewelry School for Tacque. Panty stockings, Danskin. *Right:* Bracelets, Stephen Dweck Moderne. Hirshleifer's, Manhasset & Forest Hills, NY; Panache, Millburn NJ. Gloves, Portolano Products. Bonwit Teller. Round the Clock Hosiery. Boots, Donna Karan New York.
580: Bracelets, Pellini Bijoux. Claire Pearone, Troy MI; Neiman-Marcus. Gloves, Sachiko for La Crasia. Boots, Donna Karan New York. Delman at Bergdorf Goodman.
581: Cardigan and crewneck, Gloria Sachs. For store info., see page 583. Earrings, Erwin Pearl. Saks Fifth Avenue. Necklace, Philippe Ben. Arlequin, NYC.
584-585: Photo *left:* Silk velvet dress also at Martha, Palm Beach and Bal Harbour; Nan Duskin. To order at I. Magnin. Earrings, Gloria Lomas. Artwear, NYC. Right: Turnout also to order at Garfinckel's; Montaldo's.
587: Pin, Jose Bererra.
588: Dress also to order at Frost Bros.; I. Magnin. Bracelets, Wendy Gell Jewelry. Mishon Mishon, NYC; Sparkles-Wearable Art, Newtown PA.
589: Earrings, Barbara Vay. Koos, NYC; Avant Garde, Ridgewood NJ. Bracelet, Wendy Gell Jewelry. Bloomingdale's, Cul-de-Sac; I. Magnin.
590: Dress also to order at Jane Simon at Gus Mayer, Birmingham AL; Beth Denius, Austin TX; Lou Lattimore, Dallas.
591: Headpiece and belt, Jose Barrera. Gloves, Naomi Misle. Macy's, Herald Square and Houston; Emphasis, Los Angeles.
592: Turnout available late Sept. Earrings, Stephen Dweck Moderne. Lou Lattimore, Dallas; Charles Gallay, Beverly Hills. Gloves, Naomi Misle.
593: Wool/silk/nylon blouse and wool flannel skirt at stores listed on page 593. Turnout available late Sept. Also at Claire Dratch, Bethesda MD. Earrings and bracelets, Stephen Dweck Moderne. Earrings at Lina Lee, NYC and Beverly Hills; Tootsies, Houston. Bracelets at Knit Wit, Philadelphia; Susan of Burlingame, Burlingame CA. To order at Barneys New York.
594: Polymetal/silk velvet and wool jersey dress available late Sept. Also at Hirshleifer's, Forest Hills NY; Cyreld, Brookline MA. Earrings, Scooter. Charivari, NYC. Ring, Paloma Picasso for Tiffany. Shawl, Isabel Canovas Boutique, NYC. Bracelets, Tribe, NYC.
595: Wool dress. Polyester/rayon jacket also at Neiman-Marcus. Gloves, Naomi Misle. Charles Jourdan, Trump Tower, NYC; Mary Jane Denzer, White Plains NY; Westport CT.
596: Viscose/polyester/polyamide/silk/elastic jacket. Silk/viscose/polyamide skirt. Both available late Sept. Earrings, Gloria Lomas. Artwear, NYC. Gloves, Naomi Misle. Vittorio Ricci II, NYC; Addictions, West Hollywood CA. Shoes, Roger Vivier, NYC.
597: Viscose/polyester/silk jumpsuit. Turnout available late Sept. at Saks Fifth Avenue, NYC. Earrings, Patricia von Musulin. Gindi, NYC. Bracelets, Eric Rheim. Artwear, NYC.
598-599: Acetate polo shirt. Earrings and bracelet at Barry Kieselstein-Cord Salon at Bergdorf Goodman. Gloves, Calvin Klein. Bergdorf Goodman.
600: Coat also at The Very Thing Boutique, Wilmington DE; Gidding-Jenny, Louisville KY and Cincinnati OH. Earrings and bracelet, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Gloves, Portolano Products.
601: Earrings, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Gloves, Calvin Klein.
603: Ladies' jacket also at Nordstrom, Portland OR. Man's jacket, Perry Ellis Menswear. Scarf, Perry Ellis.
604: *Left:* Wool sweatshirt, $202, coat, $885 and skirt, $230. Saks Fifth Avenue, NYC; Dayton's. Shoes, Manolo Blahnik, NYC. *Center:* Wool jacket, $410, skirt,

$675. Turnout at Barneys New York, (jacket to order). Jacket at Femina, Scottsdale AZ and La Jolla CA; I. Magnin. Shoes, Charles Jourdan Trump Tower, NYC. *Right:* Viscose/acetate dress, $350. Mid Sept. at Bloomingdale's; Weinstein's, New Orleans LA; Robinson's, Beverly Hills; I. Magnin. Stockings on all models, Gamine by James. Shoes, Garolini.

605: *Left to right:* Jumpsuit, $235. Bloomingdale's; Knit Wit, Philadelphia; Lou Lattimore, Dallas. Pink wool flannel pants, $200. Black wool jersey turtleneck, $150. Turnout at Barneys New York; Annemarie, Birmingham MI; Anthonie's, Bloomington MN. Pants at Robinson's, California. Shoes, Charles Jourdan Trump Tower, NYC. Charcoal wool jersey pants, $130; jacket, $120. Lou Lattimore, Dallas; Susan of Burlingame, Burlingame and San Francisco CA. Shoes, Garolini. Jumpsuit, $235. Wool/mohair coat, $500. Saks Fifth Avenue, NYC; Knit Wit, Philadelphia; Dress Circle, Pittsburgh. Shoes, Charles Jourdan Trump Tower, NYC.

606: *Isabel Toledo: Center:* Wool jersey pants, $200; coat, $365. Bergdorf Goodman; Suzy, Great Neck NY; Ayla, Ann Arbor MI and Birmingham MI. Shoes, Prada. Isabel Toledo, *right:* Dress, $300. Bergdorf Goodman. *Angel Estrada:* Model *left:* Wool crepe jersey jacket fabric by Jasco. $295. Wool jersey skirt fabric by Jasco. $350. Silk satin bustier. $625. Saks Fifth Avenue, NYC; *Right:* Dress, $1840. Bergdorf Goodman.

607: *Marc Jacobs: right:* Cashmere/lambswool/wool dress. $600. Late Sept. at Saks Fifth Avenue; Knit Wit, Philadelphia; Ultimo, Chicago; The Gazebo, Dallas. *Left:* Charivari, NYC; Knit Wit, Philadelphia; Ultimo, Chicago; The Gazebo, Dallas. Gloves, Naomi Misle. *Norbury and Osuna:* $815. Bloomingdale's; Knit Wit, Philadelphia; Camèlèon, Pittsburgh; Demian's, Dayton OH; Gloves, Sachiko for La Crasia. Dim Hosiery. Macy's, Herald Square; The Broadway, Los Angeles. Shoes, Garolini.

608-609: Hat and bracelets, Isabel Canovas Boutique, NYC.

610-611: Dress, $750 at Bergdorf Goodman; Kaufmann's; Martha, Palm Beach and Bal Harbour; Jacobson's; Marshall Field's; Sakowitz; Frost Bros.; Balliet's; I. Magnin. Earrings, Fred Leighton, NYC. Guitar, Sam Ash, NYC.

612: Silk velvet dress, Bloomingdale's; Maison Posh II, Locust Valley NY; Nan Duskin; The Twenty-Four Collection, Miami; Femina, Scottsdale AZ and La Jolla CA; Grace Jones, Salado TX; The Lanvin Boutique at Sakowitz. Earrings, Marina B., NYC and Geneva, Switzerland. Panty stockings, Evan-Picone. Shoes, Manolo Blahnik, NYC.

614: Wool/rayon knit sweater with skirt (not shown), $995. To order at Saks Fifth Avenue. Earrings and bracelet, Isabel Canovas Boutique, NYC.

616: Wool and nylon sweater. Round the Clock Hosiery.

617: Sweater and pants also at Wagener European Fashion, La Jolla CA. Shirt, Agnès B.

618: Top photo *left:* Earrings, Kenneth Jay Lane. Kenneth Jay Lane, Trump Tower, NYC; Beverly Hills. Belt, Ruza Creations. Altman's; Stella Volo, San Francisco. Bottom *left:* Cotton/viscose coat and skirt; rayon jersey top. Leg Looks by Burlington. Shoes, Maud Frizon, NYC; Bal Harbour; Beverly Hills; San Francisco. Center: Dress also at Adaria, Birmingham MI; Neiman-Marcus. Bracelets, Roxanne Assoulin. Bloomingdale's. Plain bracelets at Just Lauren in The Shoe Box. Manhasset NY. Bracelets with stones at Faux, Los Angeles.

619: Leg Looks by Burlington. Shoes, Maud Frizon, NYC; Bal Harbour; Beverly Hills; San Francisco. *Top:* Imperial doll, 18th Century, Marilyn & James Marianccio, Naga Antiques, Ltd.; Schecter Lee. *Middle:* Focus on Sports, Inc. *Bottom: Les Misérables;* Michael LePoer Trench.

620: WilliSmith rayon dress also at Commander Salamander, Washington DC. Shoes, Anne Klein Footwear. Stockings, Hanes Silk Reflections. Altman's.

621: Acetate/rayon top. Wool/silk/nylon skirt. Turnout also at Nordstrom, Northern CA and Oregon. Earrings, Rafael Sanchez. Stockings, Hanes Silk Reflections. Altman's. Anne Klein Footwear. *Top: The Name of the Rose;* Mario Tursi, Twentieth Century Fox. *Center, right:* Halloween Parade; Allan Tannenbaum/Sygma. *Bottom:* Jeremy Irons, *The Mission;* Warner Bros.

622: *Top:* Exhibition,*Bruce Weber: O Rio de Janeiro,* Robert Miller Gallery; Bruce Weber. *Center, top: Turandot,* Turin, Italy; Antonio Bofill. *Center, bottom:* "Ulysses and *(Continued on page 704)*

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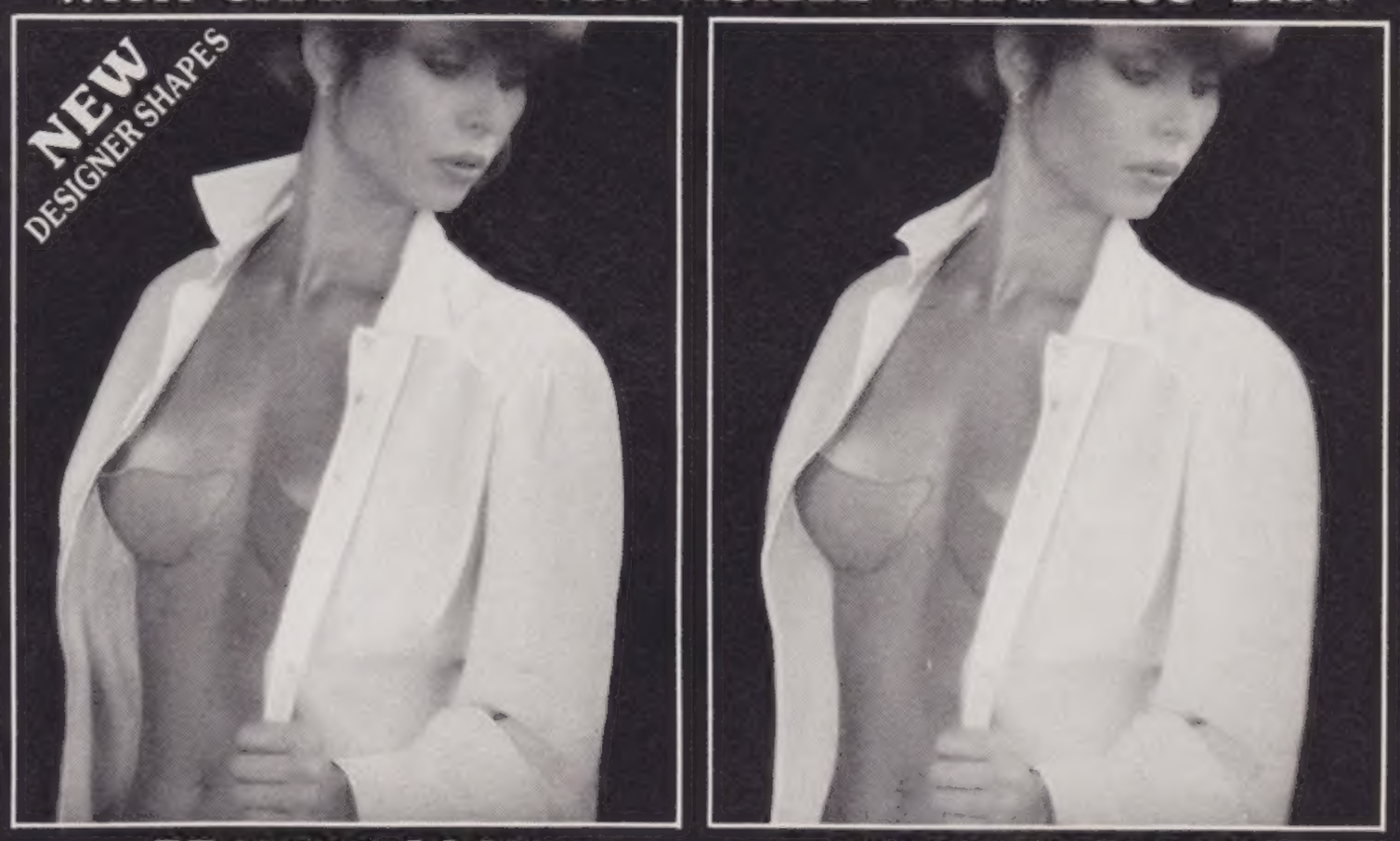

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FASHION INFORMATION

(Continued from page 703)

Penelope"; The Toledo Museum of Art, Toledo, Ohio. Bottom: *The Phantom of the Opera;* Bettmann Archives. Valentino also at Helens of Course, Seattle WA; Wilkes Bashford, San Francisco. Belt, Ruza Creations. Altman's; ZCMI, Salt Lake City UT. Christian Dior Legwear. Anne Klein Footwear.

623: Gloria Sachs also at I. Magnin (to order). Bracelet on arm, Paul Ramspott. Henri Bendel; Miranda Holt Jewelry, Newport RI. Christian Dior Legwear. Shoes, Maud Frizon. OMO Norma Kamali rayon skirt. Belt, OMO Norma Kamali, NYC. Bill Blass silk velvet skirt. Turnout also at Gidding-Jenny, Cincinnati OH and Louisville KY. Belt, Ruza Creations Lord & Taylor. Christian Dior Legwear. Garolini shoes. October at Macy's, Herald Square; Dallas; Houston.

624: Dress also at Chisholm Halle, Cleveland OH and Ft. Lauderdale FL; Jacobson's; L.S. Ayres, Indianapolis IN and Cincinnati OH. Bracelets, wrist to cuff: Wendy Gell Jewelry. The Great Salt Marsh, NYC; Handle With Care, Chicago. Johnny Farah. If, Soho, NYC: Ultimo, Chicago; Tootsies, Houston. *Top: Otello;* P. Ronald. Bottom: "Miss World" contest, 1983; Francis Dias/Sygma.

625: Lacquer panne cellophane dress. Earrings, Rafael Sanchez Designs. Bracelet, Johnny Farah. For stores, see info page 624. *Top:* "The Boy with Green Hair," 1986; Pace Gallery, Phillips/Schwab. *Bottom:* Chris Evert Lloyd; Focus on Sports, Inc.

626: Silk velvet dress also at Sara Fredericks, Boston; Joseph Horne, Pittsburgh; Martha, Palm Beach and Bal Harbour FL. Leg Looks by Burlington. *Top:* Michael Jackson; Walt Disney Pictures. Center: "Millet's Garden," 1886; Collection Mrs. John William Griffith. *Bottom:* Rangers Playoffs, 1986; Focus on Sports, Inc.

627: Acetate/rayon velvet dress also at Kaufmann's; Montaldo's; Nordstrom, Los Angeles; I. Magnin. Leg Looks by Burlington.

628: Muffler, Ralph Lauren. Belt, Polo/Ralph Lauren Leathergoods. Saks Fifth Avenue.

630: *Left:* Dress, Ralph Lauren. Belt, Polo/Ralph Lauren Leathergoods. *Right:* Stockings, Perry Ellis for Trimfit. Perry Ellis shoes.

631: *Left:* Shoes, Bally of Switzerland. *Right:* Coat also at Lois Geans, Magnolia AR and Shreveport LA: Zoran, Beverly Hills. Shoes, Cole-Haan.

632: *Left:* Ralph Lauren wool sweater, $438; lambs wool flannel pants, $238. At stores listed on page 632. Belt, Polo/Ralph Lauren Leathergoods. *Right:* Ralph Lauren wool pants, $298. At stores on page 632.

633: *Left:* Perry Ellis coat, see stores on page 630. Bag, Ralph Lauren Handbags. *Right:* Glasses, Robert La Roche of America. The Eye Man, NYC. Scarf, Perry Ellis. Bracelets, Isaac Manevitz for Ben-Amun. Nordstrom, Washington.

634-635: Hair and makeup by Patrick Swan.

637: Hair and makeup, George Newell/Visages.

639: Hair, Orlando. Makeup, Francois Nars.

644: Heizer: photo, D. Gorton; Courtesy Xavier Fourcade, N.Y., Commissioned by Ottawa Silica Co. Foundation, Ottawa, Ill., Collection, The Dept. of Conservation, State of Illinois. Abakanowicz: Collection Giuliano Gori, Fattoria di Celle, Santomato di Pistoia, Italy.

645: Crozier: photo, Arthur Bruce Hoheb; De Maria: photo: John Cliett; Collection of the Dia Art Foundation. Chamberlain: photo, Ivan Dalla Tana; The Menil Collection. All, courtesy of Xavier Fourcade, N.Y.

656: Wool/nylon/polyurethane top and skirt. Top, $335; skirt, $275. Comme des Garcons, NYC; San Francisco. Alan Bilzerian, Boston and Worcester MA; Knit Wit, Philadelphia; Linda Dresner, Troy MI; Maxfield, Los Angeles.

657: Cap, at Henri Bendel. Cashmere shawl, Donna Karan New York.

658: Sweater, $465. Cashmere Cashmere, NYC (opening Sept. 3); Renaissance, Ann Arbor MI; La Bottega, Sun Valley ID; Jona, Studio City CA; Jasmin, San Francisco; Champagne Taste, Sonoma CA; Abbraccio, Honolulu. Skirt at Henri Bendel.

659: Wool top, $250 and skirt, $140. Joseph Tricot, NYC; Jimmy's, Brooklyn NY; City, Chicago; Hattie; Aversa, Joliet IL; Milwaukee WI; Maxfield, Los Angeles; I. Magnin; Apropos, Newport Beach and Woodland Hills CA.

660: Wool jacket, $820. Bergdorf Goodman; Toby Lerner, Philadelphia; Ultimo, Chicago; Linda Dresner, Troy MI; Neiman-Marcus; Maxfield, Los Angeles.

661: Top, $80; leggings, $40 at Henri Bendel; Knit Wit, Philadelphia; Nan Duskin, Baltimore; Joan Vass, N.O., New Orleans LA; Ringlevio, Chicago; Zoobs, Omaha NE; Neiman-Marcus. Hat, Madcaps. Parrot's, NYC; Shops for Pappagallo, Boston; Baltimore; Washington DC. Boots, Joan & David.

662-663: MARY ANN RESTIVO. Dress also at Pamar, Pittsburgh; Portfolio, Nashville TN. Scarf, The Honey Collection. Bloomingdale's. Necklace, Patricia von Musulin. Belt, Polo/Ralph Lauren Leathergoods. Barneys New York. Shoes, Bruno Magli . . . DONNA KARAN NEW YORK. Top and skirt also at L'Armoire, New Canaan CT; L.H. Rogers, Salem MA; Knit Wit, Philadelphia; Alexander Beegle, Virginia Beach VA; Harold, Minneapolis MN; The Avenue, Omaha NE; Perkins Shearer, Denver. Wool scarf, Donna Karan New York. $200. Saks Fifth Avenue. Earrings, Lazaro Neal. Vittorio Ricci, NYC. Bracelets, Nancy B. Frank. Belt, Donna Karan New York. Saks Fifth Avenue, NYC. Shoes, Donna Karan New York . . . BILL BLASS. Dress also at Martha; Hirshleifer's, Forest Hills and Manhasset NY; Kaufmann's; Nan Duskin, Philadelphia & Baltimore; Rich's; Jacobson's; I. Magnin. Earrings, Lazaro Neal. Henri Bendel. Tiny ball bracelets, Lazaro Neal. Mishon Mishon, NYC. Tubular bracelet, Lazaro Neal. Bloomingdale's. Belt, Johnny Farah. Bergdorf Goodman; Knit Wit, Philadelphia. Gloves, Sachiko for La Crasia. Shoes, Carlos Falchi . . . BYBLOS. Dress also at Suzy, Great Neck NY; Tabbi, Atlanta GA & New Orleans LA; Loretta Blum, Dallas; Tootsies, Houston; Greta, Palm Springs & Beverly Hills. Ira Berg, Canada. Earrings, Lazaro Neal. Lina Lee, NYC. Belt, Polo/Ralph Lauren Leathergoods. Barneys New York. Bag, Carlos Falchi. Bloomingdale's. Shoes, Carlos Falchi. All models, Evan Picone Hosiery. Lord & Taylor.

664: Earrings, Cara Croninger at Artwear, NYC. Bag, Sonia Rykiel. Fownes Gloves. Stockings, Donna Karan New York. Saks Fifth Avenue. Shoes, Joan & David Couture, Madison Avenue, NYC.

665: North Beach jacket also at North Beach, Bal Harbour and Las Vegas. Hat, Burton Berinsky for Jay Lord Hatters, NYC. Gloves, Sachiko for La Crasia. Bag, Coach Leatherware. Macy's, Herald Square; Coach Store, San Francisco. Scarf, Signature by Echo. Stockings, Donna Karan New York. Shoes, Walter Steiger, NYC.

666: Sunglasses, Polo/Ralph Lauren. A.R. Trapp Opticians, NYC; Polo/Ralph Lauren, Denver. Earrings, Isaac Manevitz for Ben-Amun. Macy's, Herald Square; Soho, St. Louis MO. Ebony bracelet, with ivory insets, James I. Murphy. Spiral bracelets, Jon Michael Jewelry. Bag, Kleinberg Sherrill. Neiman-Marcus; Washington DC; San Francisco. Dim Hosiery. Macy's, Herald Square; The Broadway, Los Angeles. Shoes, Donna Karan New York.

667: Alfred Sung: Turnout also at Alfred Sung Boutiques, British Columbia and Ontario. Pants and shirt at Marshall Field's. Earrings, Steve Vaubel. Artwear, NYC. Belt, Oscar D'Argent for Heaven. Gloves, Fownes. Guy Laroche: Sunglasses, Polo Sport II by Ralph Lauren. A.R. Trapp Opticians, NYC; Innovision, Atlanta. Earrings, Patricia Locke. Wrist to cuff: Rolex watch. Jean Lasalle watch.

668: Norma Walters also at L.S. Ayres; Indianapolis IN; Nordstrom. Belt, Johnny Farah. IF Soho, NYC. Bag, see information page 671. Givenchy Style. Glasses, Robert La Roche of America. Joel Name, NYC. Tights by Hue. Shoes, Prada NYC; Joseph, Chicago.

669: Coat also at Point of View, Woodmere OH; Famous-Barr, St. Louis MO. Hat, Burton Berinsky for Jay Lord Hatters, NYC. Belt, Oscar D'Argent for Heaven Design. Suja, Norwell MA. Gloves, Sachiko for La Crasia. Shoes, Mario Valentino, NYC.

670: Model *left:* Earrings, Isaac Manevitz for Ben-Amun. Knit Wit, Philadelphia. Bangles, Patricia Locke. Jaded, NYC. Model *center:* Lyle & Scott cashmere turtleneck, $230. Bergdorf Goodman. Earrings and cuff, Mark Spirito. Belt, Stephen Dweck/Carlos Falchi. Georgina Boutique, Hewlett NY. Shoes, both pictures, Maraolo, NYC and Cedarhurst NY.

671: Turnout also at The English Shop, Princeton NJ. Earrings, The Jewelry School for Tacque. Bag, Miss Maud, NYC. Bangles, Hermès, NYC. Shoes, Maraolo, NYC and Cedarhurst NY.

672: Turnout also at Cedrics, Edina and Ridgedale MN; The Gazebo, Dallas; Robinson's, California. Earrings, Judith M. Bag, La Bagagerie. Shoes, Maraolo, NYC.

673: Photo *left:* Top and pants to order at Barneys New York. Necklace, Gerard E. Yosca. Bergdorf Goodman. Photo *right:* Jacket and sweater also at Belk's, Charlotte NC. Gloves, Portolano Products.

674: Jacket and skirt also at Hecht's, Baltimore MD and Washington DC; Emporium Capwell, San Francisco. Earrings, Marcy Feld. Parisian, Birmingham AL. Necklace, Patrick Retif. Loretta &, Plainview NY. Bag, Sondra Roberts. Henri Bendel. Gloves, Donna Karan New York. Christian Dior Legwear.

675: Albert Nipon also at Woodward & Lothrop; Nordstrom, Costa Mesa CA. Earrings, Coro USA. Belt, Carlos Falchi, Dallas. Donna Karan also at Nordstrom, Washington. Earrings, Robert Lee Morris. Artwear, NYC.

676: Wool/polyester coat and jacket. Agnès B. wool skirt, $112. Agnès B., NYC. Glasses, Shady Character. 20/20 Optical, NYC; The Cotton Club, Houston; American Rag Cie, Los Angeles; San Francisco. Earrings, Stephen Dweck. Barneys New York. (to order). Belt, Stephen Dweck/Carlos Falchi. Lina Lee, NYC; Carlos Falchi, Dallas; Carlos Falchi at The Remington, Houston. Bag, Bottega Veneta, NYC; Beverly Hills. Christian Dior Legwear. Shoes, Calvin Klein Footwear. Saks Fifth Avenue.

677: Betty Hanson. Skirt, acetate and viscose. Turnout also at Maison Weiss, Jackson MI; Jacobson's; M.M. Cohn, Little Rock AR. Earrings, Randal Carnes. Bracelet, Roxanne Assoulin. Calvin Klein Watches. Macy's, Herald Square. Bag, Prada, NYC; Linda Dresner, Troy MI; Neiman-Marcus. Christian Dior Legwear. Frances Henaghan acrylic/wool dress. Earrings, Gerard E. Yosca. Belt, Johnny Farah. Bergdorf Goodman. Bracelets, Isaac Manevitz for Ben-Amun. Bag, Prada. Bergdorf Goodman; I. Magnin, San Francisco. Christian Dior Legwear. Shoes, Joan & David, NYC.

678: Calvin Klein pants and top. Earrings, Randal Carnes. Bergdorf Goodman. Echo Scarfs. Cuff, Mark Spirito. Bag, Prada, NYC; Alan Bilzerian, Boston and Worcester MA.

679: Coat also at Dittrich Furs, Detroit MI; Alaskan Fur Company, Kansas City MO and Overland Park KS; James Hirsch Furs, Dallas. Earrings and cuff, Robert Lee Morris, NYC. Earrings at Body Sculpture, Boston. Shoes, Cole-Haan.

680: Grosvenor coat also at Jay Lennad Furs, Chestnut Hill MA; Gaylon Furs, Ardmore PA; Henig Furs, Montgomery AL; Edwards-Lowell, Beverly Hills CA. Pants, Alfred Sung. Earrings, Patricia von Musulin. Gloves, Sachiko for La Crasia. Socks, Bonnie Doon. Shoes, Maud Frizon NYC; Beverly Hills.

681: Pants, Alfred Sung. Earrings, Patricia von Musulin. Scarf, The Echo Design Group. Bag, Bally of Switzerland. Saks Fifth Avenue. Pants, Alfred Sung. Shoes, Maraolo, NYC; Cedarhurst NY; San Francisco.

682: Earrings, Lazaro Neal. Georgina Boutique, Hewlett NY; Nordstrom, Escondido CA. Scarf, The Honey Collection. Bloomingdale's. Bag, Heaven Designs. Panty stockings, Donna Karan New York. Bloomingdale's; Shoes, Calvin Klein. Man's suit, Matsuda.

683: Galanos pants. Earrings, Lazaro Neal. To order at Barneys New York. Belt, Polo/Ralph Lauren Leathergoods. Boots, Carlos Falchi. Man's suit, Matsuda.

684: Cotton and viscose coat. Hat, Madcaps. Charivari Sport, NYC; Urban Outfitters, Cambridge MA & Georgetown DC. Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Neiman-Marcus. Boots, Rossetti Fratelli, NYC. Gloves, Portolano Products. Bonwit Teller.

685: *Left:* Bag, La Bagagerie, NYC. *Right:* Coat also at Nordstrom, Los Angeles. Hat, Frank Olive. Bag, Oscar D'Argent for Heaven Design. For glove and boot information on this page, see information page 684.

686: Viscose jacket and shirt. Earrings, R.J. Graziano. Gloves, Portolano Products. Shoes, Maraolo, NYC; I. Magnin.

687: *Perry Ellis:* Wool jacket and pants. Lyle & Scott crewneck top. Hat, Frank Olive. Saks Fifth Avenue, NYC; Neiman-Marcus. Belt, Barry Kieselstein-Cord Salon at Bergdorf Goodman; Neiman-Marcus. Shoes, Maraolo, NYC; I. Magnin. *Basco:* Wool jacket and pants. Glasses, Cutler and Gross Optical, London. Earrings, Isaac Manevitz for Ben-Amun. For stores, see info page 666. Briefcase, Carlos Falchi. To order at Bloomingdale's. Shoes, Manolo Blahnik, NYC; Knit Wit, Philadelphia. ALL PRICES APPROXIMATE.

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